

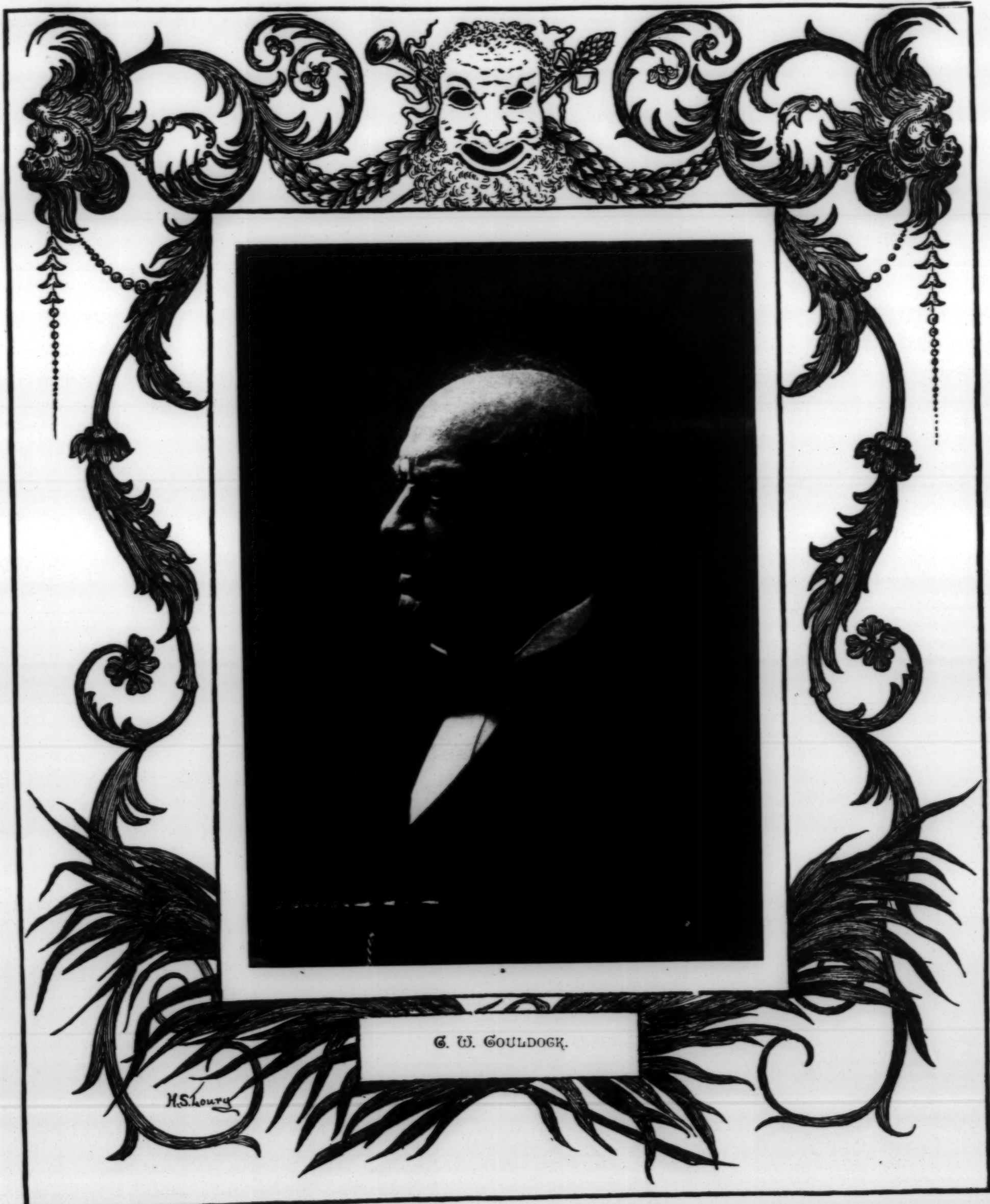
TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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PRICE, TEN CENTS.



A VERSATILE MAN.



PROF. HUDSON LANGDON.

Every New Yorker who has visited the temple of amusement known as Huber's Museum will instantly recognize the above expressive features as those of Professor Hudson Langdon. He is a distinct personality, and of the many diversified attractions of Huber's he is assuredly the pivotal object of interest.

If Destiny did not intend Hudson Langdon to be a college professor, it must have been because Destiny did not know its business. Destiny occasionally makes little mistakes of this kind.

Professor Langdon possesses all the poise and authority of a university mentor. He can discuss all subjects with erudition. If his knowledge is superficial, his power of eloquence is something to marvel over. He talks with point, fluency and metaphor. He can rhyme spontaneously, and an Alexander comes as trippingly from his tongue as a jingle from Mother Goose. His speech can be sententious or sesquipedalian as the occasion demands. In brief, the Professor is a master of language—"His words, like so many nimble and airy servants, trip about him at command."

One day last week a MIRROR man overtook Professor Langdon on his way to lunch and cajoled him into talking about himself and his career as a showman.

"I was born in the business," he said. "I've been in it since babyhood. I went on as an infant in arms in the Spaniards in Peru. I've been a legitimate actor—played with Henry Irving when he was a stripling, earning ten shillings a week as a utility man. I've been an opera singer, a ringmaster, a minstrel interlocutor, and a museum orator. If there is any branch of the business that hasn't claimed my time and talent, I have yet to discover it."

"How long have you been identified with Huber's?"

"Seven years. Previously I had been with Doris, and for a number of years with Koul and Middleton. I've presented to the public every imaginable object of interest, from a needle to a steam engine, a grasshopper to an elephant, a half-pound baby to Chang the Chinese Giant, the turtle boy to the double-headed nightingale. I've given away in marriage all types of femininity. I was best man for Anna Swan, the Nova Scotia giantess, when she wedded Captain Bates, the Canadian giant, at St. Martin's Church, Long Acre, England. Another remarkable marriage took place here at Huber's between the fat people, Anna Bell and Chauncey Moreland. The ceremony was performed in all seriousness by the Rev. Dr. Hepburn in canonical habiliments."

"Tell me something of your own career, Professor," asked the MIRROR man.

"God bless me! If I should undertake to go back to my old days in England I'd keep you busy for hours taking notes. I played with Irving when he was a lad and used to go around spouting The Dream of Eugene Aram on any and all provocations. I worked for showmen like Batty, Cook, John and George Sanger, and Pablo Fanke. I've played Richard the Third as an afterpiece in five scenes in the amphitheatres. My glib tongue has always been in requisition, and I was invariably called upon to make all the announcements, as, for example: 'Ladies and gentlemen, on behalf of the management I desire to inform you that to-morrow night will be signalized by a bill of especial attractiveness and interest. The admired drama of Marie Martin, or The Murder in the Red Barn, will be performed in its entirety; this to be followed by a variety of singing and pleasing diversions; and the whole to conclude with the exhilarating extravaganza, Prince Hocus Pocus, or The Fiend of the Fungus Forest and the Fair One with Flaxen Locks.' Those were the days when we gave the audience their money's worth."

"After barnstorming all over Great Britain I came to America. The ship's captain was a good friend of mine and brought me over passage free. I landed in Quebec, and before a few days had elapsed I joined a circus. My first important engagement was with the Holman Opera company. Let me tell you some of my associates with this organization. There was William Davidge, Den Thompson, Brandisi, Allen Halford, Harry Peakes, Signor Perugini, and W. H. Crane, a red-necked boy from the farm, with a very fair voice and a keen sense of humor. All of us worked for small salaries, and when the Summer season came I did not despise an offer to go as ringmaster with a circus. The others considered such work beneath their dignity; but at the end of the Summer I returned with broadcloth on my back and money in my pocket, while they were sustained by nothing save their dignity."

"While I was with the Holmans I played Money-penny in The Long Strike. Mr. Stoddart was the original Money-penny in New York and I originated the part in Canada. I left the Holmans to join Frank Mayo's Stock in Rochester, where I appeared in the support

of all the notable stars of the day. At the dissolution of the stock system I drifted into the museum business, where I've remained ever since. I don't want to take too much flattering unctious to my soul, but I think I may say that I am the only museum orator who possesses any education. The rest of the brotherhood are illiterate—they only give the public the stereotyped stuff. They can't orate. An original observation would strain their mentality. As for poetry—ye gods! They couldn't quote a line from the Bard if their lives were to depend upon it. Now I pride myself on my scholarship—a midnight student over dreams of sages," as Bulwer puts it.

"In introducing the marvels of the museum to the audience, I am obliged, of course, to suit my style of discourse to the comprehension of my hearers. A museum is a great place to study human nature, and the crowds who come before me vary in intellectual acumen. When I find a bright, alert audience following my words with sympathetic appreciation, I give them something worth listening to. But usually I have to be very simple and sententious. I find that my audience relish rhymes, and as I am an impromptu poet with a rhyming dictionary in my hand, I am never at a loss for a little offhand verse. For instance, in describing the ossified man, I tickle the audience with a sly rhyme:

His appetite's good, he enjoys all his food,
He's as well as a king on a throne;
The ossified man enjoys every mood,
Though his joints are as solid as bone.

And when I exhibit the legless man I say:

He's as happy as a flea:

The girls never bother him by sitting on his knee.

"I may mention incidentally that I've published a volume of original poetry, and I may also congratulate myself upon being the first museum orator to deliver a sermon from the pulpit. This was in Cincinnati, where I was invited by the trustees of the local penitentiary to preach before the prisoners. Here, therefore an ordained clergyman had always addressed them. My text was derived from Isaiah, twenty-fifth chapter, eleventh verse: 'And he shall stretch forth his hands in the midst of them, as he that swimmeth shall stretch forth his hands to swim.' From the lecture platform of a dime museum to the pulpit of a church is something of an achievement. Don't you think so?"

"Professor, do you feel in a humor to discuss the fakes perpetrated in the museum business?"

"What! Betray the secrets of the prison-house? Never! The public come to a museum to be gulled. If there were no deception they wouldn't enjoy themselves. I believe that a good lie well told is better than truth badly spoken. I regard myself as a fictionist like Wilkie Collins and Conan Doyle. My vocation is exactly analogous to that of a writer of fiction. Don't misunderstand me on this point. I endeavor to be interesting, but try also to be truthful. Whenever I quote statistics I am particular to have them authentic; and the best proof of the reliability of my facts is that I've never been contradicted in the whole course of my career."

Away from the museum and its crowds, the Professor leads a quiet, happy life of domesticity with his wife and two daughters. He owns a handsome home looking out upon Stuyvesant Square, where a few privileged visitors are always sure of a warm welcome. The Professor is a habitual churchgoer, and not a Sunday passes over his head but he listens to the words of some eloquent preacher. From these Sunday sermons he acknowledges that he receives much inspiration for his discourses at Huber's.

THE PRODUCTION OF CHATTANOOGA.

Lincoln J. Carter's new play, Chattanooga, will be produced at the Columbia Theatre, Chicago, June 25. The cast will include Wilton Lackaye, Charles J. Richman, H. D. Blakemore, W. J. Cogswell, Blanche Bates, Grace Rutter, Florence Gerald, and others. "The new play," says Mr. Carter, "promises to surpass anything that I have ever produced. Scenically it will be the grandest production that Chicago has ever seen. My railroad scene I expect to be the hit of the age. I shall use the largest cinematographic picture ever employed, especially designed for me. The picture was taken in the valley between Lookout Mountain and Missionary Ridge, and the scene is patented. I confidently expect that it will be the talk of the country."

ON THE RIALTO.

"JAKE" ROSENTHAL has been having more trouble down at the office of Broadhurst Brothers. It was this way: There is an intelligence office, so-called, next door, and the other day a portly, middle-aged woman blew into Mr. Rosenthal's sanctum, to ask if that was the place where they wanted a good cook. Mr. Rosenthal told her to guess again at the next office and she departed, only to reappear a moment later. "They don't want me in there," said she, "so I've come back."

"Have you?" inquired Mr. Rosenthal, "what for?"

"Well," she replied, "I thought you might need a good cook, laundress and up-stairs girl."

"Not to-day," observed the manager. "All right," was the answer, "but I'll leave my address, and you can put me on your books." She scribbled a number on a bit of paper and vanished. Mr. Rosenthal is considering the operation of an intelligence office on the side.

MRS. PACKARD is seldom caught napping, but yesterday morning she fell the victim of a dire conspiracy. This is the way she recounted the affair to a MIRROR man:

"I was busy here in the office with a bunch of soubrettes when a mature man, who stammered horribly, approached me for an engagement. I asked him his line of business and he stammered out that he wanted to play comedy. I nearly laughed in his face at the idea of a man trying to play comedy who couldn't even talk. I told him very curtly to fill out an application blank, and when I thought he wasn't looking I took the blank up. But he caught me in the act, and asked again to speak to me. His persistency bothered me and I lost my temper. Then he burst out laughing and said: 'It's a pity you don't know your Uncle George?'"

TO ADVERTISERS.

As the Fourth of July will fall on Monday, it will be necessary for THE MIRROR bearing date July 9 to go to press earlier than usual. Advertisers will please bear in mind that their favors for that number cannot be received later than 11 o'clock A. M. on Saturday, July 2.

TO CORRESPONDENTS.

Correspondents are requested to forward their letters for the number of THE MIRROR dated July 9 (published July 5) at least one day earlier than usual, as the falling of July 4 on Monday will make it necessary to go to press before the usual time.

GOSSIP.

Corse Payton's big brother, Henry, came on from Iowa last week to explore the metropolis under guidance of the prosperous Corse.

A divorce was granted in St. Louis on May 31 separating Mrs. Ralph Bell (Emma Sardon) from her husband, Ralph Bell.

Adele Clarke scored a strong hit in San Francisco in the recent production of The Master of Ceremonies.

Herbert L. Flint, hypnotist, closed recently at Cedar Rapids, Iowa, his highly successful season of forty-two weeks, during which he broke many records. In Lincoln, Neb., at the popular Funke Opera House, he made three records—best week's business in the history of the house; most paid admissions in a single night, and largest matinee ever in the house at popular prices. The next season will open at Saratoga, N. Y., Aug. 22.

Edward Warren, who for three years has directed one of the most successful schools of acting in New England, will return to the stage next season. Mr. Warren's dramatic work is well remembered and his return should be welcomed generally.

Those who best know the value of advertising in THE MIRROR are those who do so advertise in it.

Marshall P. Wilder is one of those persons who may be said always to be "well met." When anyone asks about his welfare, he replies invariably, "Happy, cheerful, successful and busy."

The London engagement of The Heart of Maryland will close probably about July 1.

Edwin P. Hilton, manager of The Gay Matinee Girl, one of last season's successes, writes from Chicago that his attraction for the coming season will be greatly improved. Mr. Hilton has purchased the fine Pullman hotel car Pearl, and is rebuilding it so that he and his company may live and travel in comfort and luxury. New printing and scenery are nearly ready, most of the company are engaged, and he is now at work on contracts. The season will open late in August.

James Allen has been ill with typhoid fever at Beverly, W. Va., since June 1. Mrs. Allen (Zephie Dinsmore) is with him.

The following is the roster of A Yankee in Cuba: D. C. Hawes, manager and proprietor; S. S. Simpson, Carl Burch, J. P. Duggan, Luke Cosgrove, Robert J. Riddell, Grace Dillon, Miss Rieben, and Miss Simpson. Season opened June 18 at Provo, Utah, the company going thence over the Colorado circuit and East.

Mrs. Helen Ferree sails for Antwerp, Belgium, to-morrow (Wednesday), where she expects to remain for the Summer. She will visit England in the Autumn.

When managers wish to accomplish anything they advertise in THE MIRROR. It is natural, therefore, that when they want actors they should look in THE MIRROR to find out what actors are at liberty.

Maude Winter opened with the Frawley Stock company in San Francisco last week and favorably impressed the Coast critics. They predict that she will become a firm favorite in Frisco.

Mrs. Beaumont Packard is engaging the company for J. H. Wallick's new scenic production, Devil's Island, which will open the season at the Fourteenth Street Theatre. She is also engaging people for Dolan and Lenhart's farce-comedy, Bradley's Hotel.

True S. James, author of the military comedy, A Prisoner of Russia, and the romantic play, The Black Arrow, has decided to change the title of the former to A Royal Prisoner. E. F. Benton, who has induced Mr. James to sign a three years' contract for this play, will henceforth represent him in all negotiations relating to A Royal Prisoner.

The J. H. Haverly American and European Minstrel company was incorporated last Wednesday in New Jersey with a capital stock of \$25,000. Thomas R. Wagstaff, Frank Houghtaling, and William H. Thatcher were the incorporators, and Frank M. Case business-manager.

F. Ziegfeld, Jr., has acquired the American rights to the Parisian success, La Tortue, by Leon Gandillot, which will reopen the Manhattan Theatre next season.

How are managers to know that an actor is at liberty unless the actor advertises in THE MIRROR? There is no other universal medium of the profession.

Edwin Arden's suit against Richard Mansfield for \$900 for alleged breach of contract, involving an engagement for a play never produced, was decided in favor of the defendant in the City Court last Wednesday.

A prominent artist is painting a miniature of Mabel Dixey, whose beauty, chic, grace and talent have won her many new admirers at the Tremont Theatre, Boston.

Waite's Opera company opened at the Leiland, Albany, last night for the Summer season. The company now numbers fifty people, under personal management of F. G. Harrison. It has three prima donnas, two tenors, two contraltos, three comedians, a chorus of sixteen female and twelve male voices, and carries its own orchestra. Since its organization, on Aug. 22, 1896, a period of twenty-two months, this company has never closed, and its success is due in large measure to the managerial ability of its founder, James R. Waite, who, though new to the comic opera business, has forced this company to success by the application of the same rigid business principles that have brought him fame and fortune as a manager of dramatic enterprises.



Some person wrote to me a week ago and said that he objected to my thinking about so much.

Rude, wasn't it?

Have you ever spent the Summer in a hansom cab?

It's great!

Talk about your houseboats, and camps in the Adirondacks, and cottages at Wampville-by-the-sea! I have doted on a hansom for this Summer.

I think I can see you smile. That won't hurt you, and it will take my triumph more complete when I unfold my plan.

I don't mean moving into a hansom, you know, and setting up your upright piano and chafing dish there for two months. Not the same.

My idea is—and it's such a good one that I hate to keep it to myself—that you remain in the city this Summer and hire a hansom to call for you every day about four or thereabouts.

I've decided on four, that is why I mention it.

You may prefer thereabouts, and no doubt you're quite right. You may prefer to buy the hansom, also.

But there are many things to be considered before one takes a hasty step of this sort.

First, hansom come high.

If you buy a hansom you must buy a horse and a harness, and a driver as well.

Horses get sick sometimes; drivers get drunk often; harnesses—well, harnesses don't count.

Besides that, in the Summer have you noticed how obsequious cab drivers get? They drop that air of haughtiness and contempt for you which characterizes them at other times, and positively lend an attentive ear when you tell them where you want to go.

There are many places where one can go in a hansom, but especially up Fordham and Westchester and Williamsbridge way there are any number of the most delightful restaurants where one can get dinner and imagine oneself in Italy or France.

You decide on the country you prefer when you pick out the restaurant. But at all events there are trailing rose vines growing over trellis work arbors and real caterpillars that drop down on the food in the most picnicish way. And dear little bugs crawl over the butter.

Some one told me once that they were trained caterpillars and bugs that the proprietors had on hand just to make it seem like the country.

But they are well trained, at all events, and mind their cues. You don't know what real epicurean delight is until you have had a glass of iced Chablis, and just as you drain the cup find a dear, fuzzy little caterpillar—quite dead—in the bottom of the glass.

Then if you go before it is dark there are fields where you can get some one to gather daisies by the bushel for you.

When I go to gather daisies I always hire a boy to do the gathering. Have you ever noticed when you try to pick a daisy that the whole plant comes up by the roots, and that you get a pain in your back?

You have just as much fun taking them home and lying about it to your friends.

They will tell you that they never would have the patience. You just look at them sadly and say you always loved flowers and could pick daisies forever. It's lots of fun.

Try it some time. As you sit there under the rose vines you will imagine that you are miles and miles away from New York. And the best of it all is, New York is right there in the same old place, with its porcelain tubs and its roof-gardens and other iniquities.

The loveliest thing about the country is being able to get away from it quick whenever you feel like it. Don't you think so?

I have always been booming New York as a Summer resort, because I've been to the other places.

And I can state truly that New York is a cooler, more healthful place than all the rest of them. Fresh milk, eggs and butter. No malaria or mosquitoes. Good roads. Special rates for children. Stages meet all trains. All those.

So think over the hansom-cab Summer plan and let me know how it works.

I have written some verses of unusual merit on the subject, and as I am allowed to write in verse in the Summer time I present them without any further apology:

SUMMER IN A HANSOM.

Through Seventy-second Street flashing

We go like an ebony star,

And gaily up Riverside dashing

We rattle to Claremont afar.

No hotel man gathers our ransom

At places where other folks go;

When you've summured a while in a hansom

The seaside will seem rather slow.

Imagine—in one you are sitting

Along the West Drive of the Park;

And beside you the morning is fitting.

Or, maybe, the turbulent dark

Its fragrance has folded around you

As leaves on a lily pond close;

For the glory of Summer has bound you

In fetters of woodbine and rose.

Of some one you're probably thinking

Far away—not so far though—somewhere

Where blossoms on branches are blinking

And flinging their scent on the air,

In a city where Cupid's a rover,

Laughing out of eyes brown and eyes blue—

But remember, it's Summer all over;

Maybe some one is thinking of you.

THE MATINEE GIRL.

A BRIEF OPERA SEASON.

"I found it advisable to close my season of opera at the Metropolitan after four performances," said Thomas De Angelis to a MIRROR man yesterday. "The affairs of the house were in a complicated condition, owing to the change of lessees. I was prepared to lose money the first two weeks, but when the orchestra walked out of the theatre Thursday night and refused to play, I concluded it was better to pay off my people and close without further struggle."

IN OTHER CITIES.

BROOKLYN.

SATURDAY, June 18.

The intensely hot weather prevailing during the latter part of last week caused such a drop in business as to induce the management of the Brooklyn Music Hall to temporarily close the season, which had been expected to continue until the end of the current month. Manager Laurent Howard has firmly established this resort upon a popular as well as a highly profitable basis. For forty weeks dating from Monday, Sept. 6, a series of well chosen plays have been presented, each one headed by topnotch of unquestioned eminence, among whom have figured some of the most notable recruits to vaudeville from the legitimate boards. Saturday, Sept. 3, is announced as the date for next season's opening at this house.

At the Montauk The Bohemian Girl has constituted the final offering by the Castle Square forces. Their season of five weeks has witnessed the production of six operas in this order: H. M. S. Pique, Cavalleria Rusticana, Carmen, Faust, The Black Hussar, and The Bohemian Girl. Colonel Sign is the authority for the statement that the theatrical year just ending has been the most satisfactory he has yet known in Brooklyn. A reproduction of What Happened to Jones will next raise the curtain here on Monday, Aug. 29.

At the Grand Opera House, Jr., is the somewhat enigmatical title under which the closing show of the year at the Star has been heralded to the public. Bonnie Thornton, who was specially engaged to infuse some ginger into this dull round of mediocrity, has done the best to enliven the gloom, and with much unctious and seeming cleverness has hidden her own, ranging from forty-four to twenty-one each, the average being less than thirty-six, showing a material decrease from the old-fashioned length of forty weeks or more.

	Opening.	Closing.	Weeks
Star	Mon., Aug. 16	Sat., Jun. 18	44
Unique	Sat., Aug. 21	Sat., May 29	40
Gayety	Sat., Aug. 28	Sat., May 14	37
Park	Mon., Aug. 30	Sat., Apr. 23	34
Grand Opera	Mon., Aug. 30	Sat., May 28	30
Amphion	Mon., Aug. 30	Sat., Jun. 4	40
Bijou	Sat., Sept. 4	Sat., Jun. 4	30
Hyde & Behman's	Mon., Sept. 6	Sat., May 7	35
Columbia	Mon., Sept. 6	Sat., Apr. 30	31
Montauk	Mon., Sept. 6	Sat., Jun. 18	44
Music Hall	Mon., Sept. 6	Sat., Jun. 11	40
Lycium	Sat., Sept. 11	Sat., Apr. 30	39
American	Sat., Oct. 2	Mon., Feb. 28	21
Amphion	Mon., Oct. 11	Sat., Mar. 26	24

Brooklyn has had a surfeit of thirteen weeks of opera at popular prices this year. During that period eighteen separate productions have been made at the Grand Opera House and the Montauk. Manager William T. Grover inaugurates his tenth week's season of dramatic vaudeville on the steamboat Grand Republic, on Thursday, June 30.

SCHEENCK COOPER.

BUFFALO.

The attendance at the Star has increased within the past few days and it seems now as if the Wilbur Opera Co. might repeat its success of former seasons. Fra Diavolo was put on 9-11 and was sung. Hattie Richardson as Zerlina was exceedingly effective. Her voice is of a wide range and pleasing quality. W. H. Kohle and Al. Lamar did well as the two thieves, while Lillie Taylor was acceptable in the part of Lady Alcazar. Emmett Drew as Lord Alcazar made a big hit. He has gained great popularity here. The work of Gus Vaughn as Fra Diavolo was surprisingly good and he shows rapid improvement in his acting. Boccaccio has been the bill 13-18 and is the best opera so far rendered. Marion Manola in the title-role sang and acted the part in a manner that charmed her auditors. Her methods are those of a true artist. Hattie Richardson made a charming Fiametta. Both she and Miss Manola were showered with flowers throughout the week. The comedy work of W. H. Kohle and Emmett Drew was a feature. Gus Vaughn was natural as the bookseller. The work of the female chorus was for the most part excellent. The opera of week 25-26 will be called The Circus Clown.

The McKee Rankin Stock Co. opened the Summer season at the Lyceum to a big audience in Camille. The play was well mounted and the co. proved to be capable. Julia Stuart made a hard working, intelligent Camille and deservedly found favor. Frederic Bryton did well as the villain, but the part is scarcely suited to him. Robert Elliott and Margaret Hayward are deserving of especial mention. The prices are very low and the co. should play to splendid business.

Eloise Mortimer is visiting relatives here after a season with the Grand Opera Co. in the South. Miss Mortimer appears to be in the best of health and spirits and reports a most successful season. Although she has several offers for Summer opera, it is probable that she will before long become a light of the vaudeville stage.

Ray Comstock has returned to town after an extended visit in New York. He leaves this week for the woods of Canada, where he will spend the Summer.

The Lyceum closed its regular season 11 with Robert McWade in Rip Van Winkle. For the past two seasons this house has enjoyed a prosperity that is well nigh phenomenal. It has a large number of regular patrons who attend once a week, no matter what the attraction. During the past season the house as usual has been devoted mainly to melodrama and farce-comedy. Two notable engagements were those of Francis Wilson and Superba. Half a King packed this house for four performances with as fine audiences as Buffalo ever saw. Superba broke all records, playing in the week of 18-20, which is the figure advertised as the capacity of the house. The business has been big straight through the season and the house has made a large amount of money. The management has been most efficient, and Managers Laughlin and Skinner, as well as attaches, are to be commended for their courteousness and attention to the wants of patrons. It will interest Buffalonians to know that Evan Tanquary has made a big hit in her new sketch. During her first appearance at the Orpheum, in Kansas City, last week she received an immense basket of flowers, in the bottom of which was a tiny Newfoundland puppy completely covered with ribbons.

Harry Brown, for years advertising agent of the Star Theatre, has resigned and gone into the advertising business. We all wish him the best of success. I am now in a position to give an authentic statement of the plans of George Wilson and W. S. Cleveland for next season. The Cleveland-Wilson Minstrel syndicate will open its season at Elmira August 1. Numerous novel ideas are to be introduced and the whole enterprise is planned on an elaborate scale. There are to be two first parts, known respectively as The Trouping of the Nations of America and American Minstrelsy. About eighty persons will participate in this novel feature. In first billing a town the two co. will be billed separately as W. S. Cleveland's Master Minstrels and George Wilson's Model Minstrels. Subsequently the two co. will be billed jointly as having united. The combination is already booked solid to April 15, and the booking includes four weeks at the Broadway Theatre, New York, and three weeks in San Francisco. Mr. Cleveland is organizing another combination for the road which will start out about the middle of August. Among those already engaged are Billy Emerson, E. M. Hall, Keno and Welch, the Troubadour Four, and Juan Calcedo. Negotiations with Thatcher and Marble are now in progress.

Norman Parr, at one time treasurer of the Star Theatre and last season of E. H. Sothorn, has been visiting friends in town. Beau Benton, stage-manager of the Lyceum Theatre at Ithaca, N. Y., has signed a contract with Belle Archer for next season. Beau has gained a wide reputation as a decorator of scenery.

Charles Zimmerman, of this city, has been engaged as general director for Charles A. Hoyt's at-

tractions and has sailed for England with the A. B. Hoyt in New York.

Blanche Seymour is making a tour of the Summer theatres, singing between the acts. She is making a hit in a song written for her by her sister, also of Buffalo.

While reminiscing the other night W. H. Kohle told me that throughout an entire season long ago, as the Prince Lorenzo, introduced a soft shoe dance in the second act of The Mascot. He spoke also of having made a blond wig from a piece of rope which the prima donna wore with considerable effect throughout a week's engagement.

Harry E. Knowlton, press agent of Wonderland, left last week for Erie, Pa., where he will direct the attractions at Massena Point. Wonderland is closed for the season. It will reopen August 29.

Joe Oppenheimer has been in town several days this week. He reports that Frank Campan and himself have been making the most wonderful fish catches of the season.

A substantial benefit was tendered the Meech Brothers at the Lyceum by the citizens of Buffalo. Heading the list of subscribers was Mayor Diehl, and many others prominent in politics and business were interested. These managers deserved such a benefit from Buffalonians. Their efficient management of the old Academy of Music during a long period is still one of the brightest memories in local theatrical history.

RENNOLD WOLF.

SAN FRANCISCO.

The Columbia Theatre did an excellent second week's business 6-12 with Clay Clement in The New Dominion. The play is certainly an interesting one and well worth a second visit. Mr. Clement has made such a thorough study of the character of the German baron that his delineation thereof was well nigh perfect. The remainder of the co. were good in their respective roles. The new Frawley co. will open its season at this theatre 13, but it is a matter of much regret that not one of the old favorites is a member of the organization. However, we are promised a treat in the plays to be presented, and it remains to be seen whether or not the various members of the Frawley co. as it now stands will become as great favorites as those of the old. The opening play is Number Nine and the advance sale of seats is large.

An American Hero played to large audiences at the Tivoli 6-12 and bids fair to prove a good drawing card. The music, scenery and costumes are all that could be desired, and the various roles are interpreted in a pleasing manner. Edwin Stevens as Father Bernard, the old tar, does the best bit of character work that we have seen for some time, and he is especially amusing when in the disguise of a Sicilian grandee. His duet with Edith Hall, the latter taking the part of Little Pete, the cabin boy, and disguised as a young marquis, is one of the hits of the performance. Louise Royce is a dashing Arabella, and Helen Merrill as Lila is dainty and attractive. Phil Brander is excellent. The remaining parts are all well taken and the chorus is good. Tom Leary, who is taking a much needed rest, is greatly missed from the cast, and it is to be hoped that he will return soon. After the run of this play an elaborate production of Ali Baba will be put on.

The Master of Ceremonies did an enormous second week's business at the Alcazar 6-12. It is one of the most interesting plays that has been produced here for some time. There is not a weak member in the cast and the performance is a first-class one in every respect. A Celebrated Case 13.

At Montauk's 6-12 The Cotton King was a successful attraction. George Webster, specially engaged for the role of Shillingham, the engineer, interpreted the role in a clever manner and won much applause from the enthusiastic audiences. Mortimer Snow again exhibited his versatility in his performance of the part of Silas Kent, an aged mill hand. Fred Butler as the doctor, and Walter Underhill as Maurice Stewart were good in the comedy part of Benjamin Tupper. Maud Edna Hall was attractive as Hetty Drayson, and Julia Blanc had an opportunity as the steel-armored Sandow to display her ability in comedy work. Queen Purcell did well in an emotional role, and the rest of the characters were in capable hands. H. Percy Meldon played the leading role of Jack Osborne, the cotton king, in a masterly manner. Mr. Meldon is the new stage-manager recently engaged and he is to be congratulated on the successful production of this play. Under the Polar Star 13.

Ysaye, Gerardy, and Lacharme gave a return concert on the afternoon of 8 at the Baldwin Theatre at popular prices which was well attended. The programme was an excellent one, several numbers having been given by request.

Harry S. Northrup, who did some good work as a member of the Frawley co. last season, will leave shortly for New York.

The Prodigal Father will be given at the California 19 for the third time the comedy has been presented here.

The Alcazar Theatre will open its ninety-fourth week 13, and the management states that it is the longest season by a stock co. in the history of the theatre.

After the production of A Celebrated Case at the Alcazar a play entitled The Nation's Defender, by Gordon Foster Platt, author of The Master of Ceremonies, will receive its first production.

W. W. KAUFMAN.

PORTLAND, ORE.

At the Marquam May 23, 24 Ferris Hartman, with good co., in John T. Day's nautical comedy, The Pursuer, drew two profitable houses. Phenological lectures by William Windsor 25-30 were well attended. A good-sized audience was interestingly entertained 31 with the Portland Musical Club's chamber music concert by the talents of Louis Nathan's adaptation of D'Ennery's Monbars, and Charles Osborne's The Face in the Moonlight, all of which plays were excellently presented to large and attentive audiences. The Prodigal Father, an olla podrida of singing, dancing and specialties, with ragtime-ending acts, by a well meaning co., was not prodigally patronized 3, 9 owing, probably, to the warm weather then existing. Under the auspices of the Portland Philharmonic Society the noted Belgian violinist, Eugene Ysaye, assisted by Jean Gerardy, cellist, and A. Lacharme, pianist—an exceptionally brilliant trio of instrumentalists—under the direction of Victor Thranio, in skillfully and pleasingly played classical numbers, gave two concerts 10, 11 to large, fashionable and very cordial audiences.

At Cordray's Charles E. Blaney's latest musical comedy, A Hired Girl, did poor business week ending May 28. Rush and Flynn's co., with Joe Flynn in McIntyre's Sport—a good variety show—succeeded in drawing well week ending 4. With a change of its olio the co. began its second week 5. Because the change didn't crowd Cordray's every night the co. disbanded 8 and its members scattered. House dark 9-11. Hopkins' Star Specialty co. opened 12 for a week to full house. Manager Cordray will close his '97 season 18. His '98 season he purposes to begin in September.

Portlanders are particularly pleased to learn of the signal success with which John Henry Keating and Guy Catlin, two bright-brained and clever young chansonniers here, who write under the noms de plume of Lynne Dall and Karl Kennett respectively, are meeting in the Eastern States with their songs. In their collaborations Catlin writes the words and Keating the music. Their songs span the gamut of ballads, ditties, lyrics and coon rag timers, and possess a deal of original merit combined with melody, sentiment and catchiness that appeals to the ear and sense of the public. Mr. Keating's song-writing abilities developed in '96, when he started Portlanders by appearing in the Portland Evening Telegram with a "pathetic ballad" entitled "I Love to See My Poor Old Mother Work," which met with instant recognition from all the well-known comic song singers on the Coast. Since then he and Catlin have worked very propitiously for them. Portlanders are glad to learn of this attention to their songs and congratulate the authors.

The statement in THE MIRROR of 4 that the candidacy of George L. Baker, assistant manager of the Marquam, for Councilman of the Fourth Ward on the Republican ticket was equal to an election was substantially verified 6 by his defeating Councilman Strowbridge and two other candidates on the

same ticket by the largest plurality ever received by any candidate for the City Council. Mr. Baker's popularity was attested by the vote he received. The votes polled by him will not be known until the official count a week hence.

M. W. Hanley, the popularly known theatrical manager of New York, and manager of Robert B. Mantell's co., advises that this has been a very prosperous season for the Mantell co. thus far. The co. began its season last August and will close in July. The Mantell co. will be remembered by Marquam-goers as prominently cast as his admirers might have been as they witnessed this season. The attractions of the Marquam, from Manager Hanley down, will long bear in mind the natural gentleness and bear capris of Manager Hanley. Manager Hanley sends his cordial regards to the staff of THE MIRROR.

A large and appreciative audience saw Chums, which was originally given by the Pi Eta Society of Harvard College, presented at Burkhardt's Hall 12, in which with marked ability Harry S. Gullixson, Melville West, Ralph Fenton, and Lulu M. Webster participated, under the clever direction of Mrs. George H. Hill.

O. J. MITCHELL.

DENVER.

At Elitch's Gardens 5-12 Stage Director Edison offered as a novelty in The Rival Candidates, a play by C. T. Dazey and I. N. Morris, and which has not been done before in Denver. The play is interesting, and has some excellent dramatic possibilities, which were utilized to advantage by the stock co. Harry Leistator was seen for the first time in a part offering opportunities for good work, and he played Richard Bashforth with discretion and understanding, being easy and natural and displaying genuine ability. Thomas W. Ross gave a capital characterization of a college youth with a penchant for foot-ball, his facial expression and pantomime work being particularly good, although Mr. Ross showed a slight tendency to overdo the latter. Walter Edwards was well cast in the strong role of John Douglas, and his powerful portrayal was characterized by the earnestness and sincerity for which he may be always relied upon, and George Edison, while being prominently cast as his admirers might have wished, nevertheless made his part noticeable by his artistic methods, fine byplay and excellent make up. Lenora Bradley was clever and conscientious as usual, and Meta Maynard has a well little way of playing society bits which is quite fetching. Helen and Miss Dilden's work impressed us as being rather more of the ingenuer order than that of a leading woman, and she is not quite as convincing in leading roles as she might be. Her acting lacks somewhat the power and strength one usually expects in the work of the leading woman of a stock organization, although she is undeniably conscientious and has ability and in less trying roles would, I believe, be entirely successful. Miss Lovering and Mr. Wadsworth were very good indeed. De Witt C. Jennings has some mannerisms—notably a Shakespearean stride—which, while traditionally associated with tragedy and romantic plays, are a bit out of place in a strictly modern comedy-drama. A Gilded Fool will be the next offering by the stock co.

The Tabor closed its season 12 at the conclusion of the engagement of A Texas Steer, which drew large business, partly because of Mr. Hoyt's popularity as a playwright and as well because this is one of the best plays he has written, and partly on account of the presence in the city of a large number of strangers drawn hither by the convention of the American Medical Association. The play made all kinds of a hit. Will Brays, Minister to Dahomey, continues to be a highly amusing and original creation and improves with age. Katie Putnam was precise and mature as Bossey. Miss Putnam is more at home in old-fashioned vaudeville roles than in Hoyt's up-to-date farces. Maurice Freeman gave an excellent imitation of Tim Murphy as Maverick Brander, and as the latter's creation of the part cannot be improved upon it was just as well that Mr. Freeman did not attempt it.

All of the downtown theatres are now closed and the people are finding amusement at our Summer resorts. Chutes Park draws good business and shooting the chutes continues to be an enjoyable novelty. At the City Park, where admission is free, the band and biograph pictures prove quite an attraction. Elitch's Gardens, which are exceedingly beautiful this year, draw large numbers of people. Manhattan will open 12 and the races at Overland Park will begin 10. So far the rest of the month we will have amusements as numerous as the days.

Manager Giffen has surrounded himself by an excellent staff at Manhattan—Josh Billings presides in the box office and Arno Kalbe will be at the theatre door. The Horst-Pinney Orchestra will continue to furnish the music, which has always been a feature at Manhattan. Sam Amberg has charge of the stage and Charles Fletcher has been especially successful as scenic artist. Harry Tallman is head usher, and in fact, a most competent corps of employees throughout will minister to the comfort of Manhattan patrons.

And by the way, speaking of Manhattan, a word of praise is due for the most excellent press work of Nellie Madeline Davis. Miss Davis seems to have hypnotized our local press, and she certainly has the most wonderful and effective assortment of adjectives I have ever read in connection with local theatrical press work.

F. E. CARSTARPHEN.

DETROIT.

The Cummings Stock co. is playing its ninth week at the Lyceum 12-18, and in The Charity Ball is giving the very best performance in the long list of excellent ones given during its engagement in this city. To begin with, the play is a fine one, thoroughly American in tone, and a good drama of social life; its comedy is of a good order and it contains much that is really powerful, especially in the third act. In the great scene in this act Ralph Cummings, who plays John Van Buren, is particularly strong, and proves his high power for deep and profound work is as great as that which he undoubtedly possesses for the lighter comedy roles. During his stay at the Lyceum Mr. Cummings has established for himself a reputation which will be lasting as a conscientious, indefatigable worker, and a clever, capable and versatile actor. As for the co., it would scarcely seem as though a finer one could be organized, and again, the management and attention which is given to the setting of each play put on has been such as to make each of them a delight to the eye and satisfying in every way. Altogether, we shall be loath to see this engagement terminate. The scenery shown in The Charity Ball and the attention given to every detail in its production surpasses, if anything, that given to previous productions, consequently a splendid and harmonious performance is the result. Outside of Mr. Cummings the best work is done by Willard Blackmore as Dick Van Buren, Edward Day as Judge Peter Gurney Knox, and George S. Christie as Alex Robinson. Macanley as Ben Van Buren and Bertha Creighton as Phyllis Lee both gave very excellent performances. The other characters in the play were wisely allotted and all of them were interpreted well. May Blossom 19-25. KIMBALL.

MILWAUKEE.

The Harold New York Opera Co. produced Fra Diavolo 12 at the Alhambra before a very large audience. Though the did not appear to such good advantage as in The Grand Duchess, their work was nevertheless, very praiseworthy, and the opera was much enjoyed. Stuart Harold appeared in the title-role, and both sang and acted well. Anna Lichter, as Zerlina, made another pronounced hit, her singing of the part being exceptionally good. Her work would scarcely seem as though a finer one could be organized, and again, the management and attention which is given to the setting of each play put on has been such as to make each of them a delight to the eye and satisfying in every way. Altogether, we shall be loath to see this engagement terminate. The scenery shown in The Charity Ball and the attention given to every detail in its production surpasses, if anything, that given to previous productions, consequently a splendid and harmonious performance is the result. Outside of Mr. Cummings the best work is done by Willard Blackmore as Dick Van Buren, Edward Day as Judge Peter Gurney Knox, and George S. Christie as Alex Robinson. Macanley as Ben Van Buren and Bertha Creighton as Phyllis Lee both gave very excellent performances. The other characters in the play were wisely allotted and all of them were interpreted well. May Blossom 19-25. KIMBALL.

accomplished. Next week's offering will be Olivette.

The Salisbury Stock co. presented a double bill at the Davidson 12, consisting of Sydney Grundy's three-act comedy, The Snowball, preceded by a one-act drama by Walter Clark Belmont, entitled, Family Joe. The latter play was well received, and all the parts were ably taken. The scene represented a view in the Yosemite Valley, and was very picturesque. Charles Harbury in the title-role did some strikingly clever work. Maye Louise Alzen played very well an Irish character part, Eleanor Robson and J. Henry Koller were very pleasing in their respective roles, and E. L. Duane took a small part acceptably. The Snowball was given cleverly and excited a great deal of laughter and applause. Benjamin Howard as Featherstone was capital. Benjamin Royce as Uncle John did the part to perfection. Continued attention and care is devoted to stage settings, and every member of the co. has so far displayed exceedingly good taste in dressing their respective parts. The attendance continues large. Next week, Camille.

The Chutes will reopen 19 and the management announces that a daily vaudeville entertainment will be an additional feature of attraction at that popular resort.

Extensive preparations are in progress for the Grand Carnival, which will open in this city 27, to celebrate Milwaukee's semi-centennial.

C. L. N. NORRIS.

MINNEAPOLIS.

At the Metropolitan Theatre the McKee Rankin co. opened its engagement 12 in East Lynne to a large audience and made an emphatic success. Rarely, if ever, has this time worn play been presented in such an effective manner. Nance O'Neill created a sensation in the role of Madame Vine. Her acting was remarkable for its originality and reserve power. Miss O'Neill was obliged to respond to several curtain calls. McKee Rankin made a most of Lord Mountsevern. Edwin Holt was seen to marked advantage as Sir Francis Levison. Andrew Robson made a dignified Archibald Carlyle. Mrs. Horace McVicker was happily cast as Cornelia Carlyle. Rose Swain, a Minneapolis young woman, gave a very effective characterization of Lady Halliwell. Elsie McVicker made her professional debut as Susanne and did what little she had to do in a very acceptable manner. Little Adelaide Dolores caught the house as Little Lord Vane.

An entertainment for the benefit of the local Red Cross Society was given in the ballroom of the Masonic Temple 13, under the auspices of the Manning College of Music and Oratory. The programme consisted of music, recitations and short comedy sketches, in which Eugene Doherty, Martha Thomas, Helen Goodough, Clarence Fairchild, Roy Kingston, Harry Maxwell, and Grace Whitcomb carried off the honors.

F. C. CAMPBELL.

CLEVELAND.

Eugenie Blair opened for her seventh week at the Lyceum Theatre 13 in Carmen. Miss Blair's impersonation of this character is very fine. Mr. Bramwell's Jose could not have been improved upon. The business was so good all the week that the co. has concluded to remain for another week and will give a repertoire of Ingomar, Jane Eyre, and Galatea, and conclude with four performances of Carmen. The S. R. O. sign has been in constant use during the playing of Carmen and at the Wednesday matinee several hundred were turned away.

The beautiful opera Amoretta was the second week's opera at Halntarth's Garden Theatre, and it was given a very artistic rendition by the fine co. who are now playing at this resort. Boccaccio is underlined.

At the Euclid Beach Park Arthur Deming headed the list of specialties, which gave general satisfaction.

Sipe and Blake's Lilliputian Animal Show will begin a week's engagement under canvas 16. Eugenie Blair and her mother, Mrs. Wren, have been made much of by our society people during their stay at the Lyceum Theatre. They have made many friends and will be missed after next week. Miss Blair will leave for the East to join her husband, Robert Downing, while Mrs. Wren will pay a short visit to her old home at Norwalk, near this city.

WILLIAM CRASTON.

PROVIDENCE.

Ringling Brothers' Circus exhibited here 13 and did an immense business. The show was first-class in every respect.

The pupils of Sadie Gorman, teacher of elocution and dramatic art, gave a recital at the Palma Theatre 15.

Charles C. Collin, of the New Jefferson Theatre, Portland, Me., is at home for a few weeks. He expects to accept a position for the seasons '98 and '99 at a theatre in San Francisco.

Chalk Sanders, the crayon artist, is doing considerable work around town, and one of our large business houses is exhibiting his sketches in their windows.

Providence is to have its second annual horse show 22-24. F. M. Ware, of New York, will manage the exhibition.

The regular season at Crescent Park will be inaugurated 18. Brigham's Singing Orchestra and Reeves' American Band have been secured for the season.

The personal effects of the late Robert Morrow, proprietor of the Providence Opera House, were sold at auction last week. The effects consisted of the theatrical furniture, scenery, drops, etc., all of which were very old. The prices obtained were small.

HOWARD C. RIPLEY.

COLUMBUS.

At the Southern 13 the Wilbur Kirwin Opera Co. opened the Summer season to a packed house. Said Pasha being the bill. Miss Kirwin was seen to good advantage. The other principals of the co., E. A. Clark, Fred Dunn, Harold Gordon, George Muzzy, J. Clarence Harvey, and Charles A. Fuller, were good in their respective roles. Margaret Baxter and Louise Roberts were well received, while the chorus was fairly good. The opera was well staged. The Queen's Lace Handkerchief 16-19. The Fencing Master 20-25. The prospects are for a good business. The co. give specialties between the acts and the patrons may visit the roof-garden of the Southern Hotel. A series of living pictures are also given.

The Columbus Lodge of Elks give a big picnic at Minerva Park 23.

The lobby of the High Street Theatre is being refitted.

H. L. NICODEMUS.

OMAHA.

This is the last week of vaudeville entertainment at the Creighton Theatre, Managers Paxton and Burgess rightly concluding that the Woodward Stock co. as now constituted is of itself sufficiently powerful to attract the many strangers visiting our city during the Summer and Fall. Heretofore a high class of vaudeville talent has been featured between the acts of the stock co., but there are so many specialty theatres now operating that the management will hereafter cater particularly to the lovers of the legitimate. Held by the Enemy is the offering for week of 12 and Gillette's stirring war drama is given a strong presentation by this admirable stock co., which is growing more and more in favor with a very discriminating public. Business continues good in spite of new and powerful counter attractions. Inaug week of 19.

At the Boyd A Texas Steer is meeting with a hearty reception week of 12. Maurice Freeman as Maverick Brandon and Katie Putnam as Bossey are special favorites. Hopkins' Trans-Oceanic Specialty co. is underlined for week of 19.

JOHN R. RINGWALT.

PITTSBURG.

Rip Van Winkle was given 13 at the Avenue Theatre by Hugh J. Ward and the stock co. Next week The Three Hats will be the bill. Attendance good.

E. J. DONNELLY.

CORRESPONDENCE

ARIZONA.

PHOENIX.—OPERA HOUSE (George H. Keeler, manager): Dark.—PARK THEATRE (L. D. Henderson, manager): Chase-Daniels Stock co. 6-11 in Klondike and Toggles to good business; Hettie Chase has recovered from her illness and is again at work.—NEW GRAND OPERA HOUSE (S. E. Patton, manager): Construction going on rapidly; \$15,000 additional has been subscribed to add to the building and make it still more elaborate than the original plans. It will be completed in July.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlieb and Co. lessees): Hopkins' Trans-Oceanic 6, 7, large and enthusiastic houses.—OAKLAND THEATRE (George Mothersole, manager): Frank Linden and May Karmery, supported by an excellent co., presented The Corner Grocery 6-11; production very good and business satisfactory.—ITEMS: A very interesting reception was tendered Boyd Campbell, of the Hopkins' Trans-Oceanic, 6. This is Mr. Campbell's home.—Frank Linden has closed a very successful three weeks' engagement at the Oakland and will leave 13 for St. Paul.—Carrie Roma has closed her engagement at the Tivoli, San Francisco, and is stopping with her parents in this city. She will shortly leave for the East to fulfill other engagements.—A benefit for the veteran firemen was given at the Oakland 10 and succeeded in packing the house.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Carl Marten's Opera co. will open a Summer engagement 13 in Il Trovatore.—BURBANK THEATRE (John C. Fisher, manager): The Belasco-Thall co. draw largely 6-12 from elaborate production of Old Glory 6-12, a patriotic play, supported by Olive Oliver, Lester Longman, Hugo Toland, and the entire Belasco-Thall co., will begin a two weeks' engagement 13, opening in Mary Stuart.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Yeaye, Gerardy, and Lacharme 8; good house and most satisfactory performance. B. P. O. Elks benefit 10, 11.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Local minstrels 17.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Owing to the excessive heat Al Woods decided to postpone his boxing carnival, billed for 15, until later in the season, when the entertainment will be offered at Savin Rock. The Yale Glee and Band Club concert 23 will probably be the only attraction until another season. During the summer months extensive repairs will be made and the whole house thoroughly done over.—GRAND OPERA HOUSE (Dr. Charles Breed, manager): The Grand Opera House Stock co. closed their engagement 18; it had been their intention and Manager Breed's wish to keep the Grand open during the entire summer, but with the excessive heat the receipts fell off alarmingly and for that reason the doors were closed; the co., an unusually strong one, deserve success and their work has given general satisfaction; the bill 18 was East Lynne, which was capital cast and presented; the principals have made many friends here and if they hold together and come back another season they are sure to meet with deserved success.—ITEMS: While Savin Rock was practically opened to the public May 30 the grand formal opening will take place 17, 18. The grove will be illuminated with Chinese lanterns and there will be a grand patriotic display of fireworks. One of the features will be a band concert under the leadership of George Atwater.—The new theatre at Lighthouse Point is also to be ready for occupancy 18 or 20, and the East Shore will then be able to compete with the West Shore in attractions.—Fawson Park, Pico Park, and Silver Sands are all receiving the usual number of guests, and as the season advances will prove as popular as ever.—G. B. Bunnell was in New York 13-15 arranging for attractions for next season. He will go to Southport with Mrs. Bunnell soon and then may go to Europe for a month or six weeks.—Dr. Charles Breed, of the Grand Opera House, will summer with Mrs. Breed near Boston. In the Fall it is Manager Breed's intention to offer his patrons the best attractions procurable and at popular prices. This, his first year in the theatrical business, has been flatteringly successful.—Mary Dudley Burke gave two little farces in the parlors of the Church of the Ascension last week. This clever amateur is much to be congratulated upon her excellent work on the amateur stage.—Josephine Laurens Lennox has closed her classes in Current Events for the season and will rest with her sister in Westville, where Louis Aldrich may spend a few weeks during August.—William Vernon Somers is at his West Haven home for the warm months.—Mr. and Mrs. Frank Nelson are expected at West Haven next month. Mr. and Mrs. Nelson were formerly with the Bennett and Moulton Opera co.—Mr. Connor, of the Grand Opera House Stock co., was entertained, at dinner the 14th.—J. J. Spillane, manager of Poli's Theatre in Waterbury, spent 12, 13 with friends in town. Mr. Spillane reports a successful season in Waterbury.—George Peterson, treasurer of the Hyperion, is back from a visit to New York.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Davis Stock co. presented All the Comforts of Home and Noble 13-15 in a most acceptable manner and received warm praise from critics and audiences. The attendance was very good considering the extreme heat and counter attractions, and Manager Parsons will continue booking first-class repertoire for the week stands until the regular season opens. The co. now at Parsons' will go to the Nelson, Springfield, next week, alternating with the co. there at present, who will play here in Young Mrs. Winthrop.—ITEMS: Francis Carlyle spent the past week at his home here.—Henry Hayden, for several seasons in the box-office of the Hartford Opera House during the Proctor régime, and more recently at the Pleasure Palace, New York, is home for a brief vacation. A. DEMONT.

BRIDGEPORT.—PLEASURE BEACH COLISEUM (L. M. Rich, director): Pleasure Beach, The Battle of Manila, is announced to open the season 23, following which vaudeville will be given with weekly change of bill. Being Bridgeport's only Summer amusement resort a successful season seems assured.—ITEMS: Manager and Mrs. Edward C. Smith have fallen under the all-pervading influence of cycling and left for a three weeks' sojourn around the Hub 9, after which Manager Smith will return and supervise the changes and improvements at Smith's Auditorium, which will open about August 15. In announcing his record for his forty-three and one-half weeks' season Mr. Smith claims an average of 800 attendance at his 474 performances, daily matinees except Mondays being the rule. Nothing like it ever was known to Bridgeport before.—Ringling Brothers' Circus is gorgeously billed for 17.

WATERBURY.—ITEM: Poli's Theatre closed for the season 11. The Jacques has been dark for some time. Manager Goodman will retire from the management of Poli's. He has not as yet decided on his plans for the future. Manager Jacques will manage both houses next season.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Blind Concert co. 14 to a big house; performance good.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Somers Family Concert co. 8, 9; fair co.; light business. Robert J. Burdette 14.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Robert J. Burdette lectured 6 to a small audience.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Lew Johnson's U. F. C. 6; large house; performance poor. Somers Family 18.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Dark.—CENTRAL MUSIC HALL (Frank Weidlocher, manager): Andrews Stock co. presented The Ticket of Leave Man 6-8 and A Party by the Name of Johnson 9-11 to

good houses; audiences well pleased; Khorsu and Cole were features.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): True Blue (local), under direction of Foster Gardner, 2, 4 to poor business; performance good. Biograph 13.

GALESBURG.—AUDITORIUM (F. E. Barquist, manager): Cora Van Tassel co. disbanded after a poor week's business 11.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Ferguson Brothers' Comedy co. 20-23.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (Charles Willard, manager): New Albany Lodge, No. 250, B. P. O. Elks, gave their annual minstrel performance 9, 10 to largest business of the season; the performance was first-class in every respect and the large audience showed their appreciation by frequent applause; Walter Tukey Floyd appeared to splendid advantage in both the first part and the olio; Allen Hampton gave some clever impersonations of celebrated actors and was well received; Rose Prosser rendered several popular ballads in his usual captivating style and was compelled to respond to numerous encores; Monte W. Lewis in his burlesque female impersonation was the hit of the evening; this is Mr. Lewis' first appearance here in ten years and his friends gave him a hearty welcome; John Peterson, Albert Pierson, and Edwin Platt were in splendid voice and contributed largely toward making the performance a success; Lawrence Griffith, of the Seill Stock co., made his famous Lincoln pose in the abbasin finale and received deserved praise. Van Osten Tri-Star co. 18.—ITEMS: Will O. Edmunds next season will assume the management of Alone in Greater New York.—Jack Kett will take out The Two Merry Tramps early next season.—Billy Griffin and Eddie Morton have signed with Alone in Greater New York.—Ned O. Riley, of the Van Osten co., spent 12 here with friends.

W. L. GROVE.

FRANKLIN.—NEW OPERA HOUSE (Will J. Martin, manager): Season closed May 30 with local minstrel, under direction of Charles Ellis; good business.—ITEMS: Louis Zeppenfeld will remain with the house next season as treasurer.—Davis U. T. C., under canvas, 11 to good business.

LOGANSPOUT.—DOLAN'S THEATRE (William Dolan, manager): Van Dyke and Eaton co. opened a two weeks' engagement 13 to a packed house; good performance.—ITEMS: S. B. Patterson, manager of Lyric Opera co., was home for short visit 12.

ELKHART.—BUCKLEY OPERA HOUSE (David Carpenter, manager): Warren Comedy co. in Michael Strogoff 6, Mabel Heath 7, The Bella 8, East Lynne 9, Kathleen Mavourneen 10, and A. Tanke in Cuba 11; all were given well to fair business.

MUNTINGTON.—OPERA HOUSE (B. D. Smith, manager): Van Dyke and Eaton co. 6-11 to small business on account of hot weather, but gave satisfaction.

IOWA.

COUNCIL BLUFFS.—DORNEY THEATRE (George N. Bowen, manager): The Chase-Lister Theatre co. presented three bills during the first week of their Summer engagement 6-11 to fair business. Linwood, Monte Cristo, and The Siege of Alamo were given.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Merrie Bell Opera co., which had been variously heralded as the "Mary," "Marie," "Merry," and "Merrie" tintinabulator, an annunciatory incertitude in nomenclature, somewhat smacking of possible variations in other lines and qualifications, finally came to town as promised, presenting La Mascotte and Orlotte 6, 7 to fairly good audiences, to whom the performance seemed to be very satisfactory. Personally I confess a yearning for a little fuller orchestration than any mere piano, even of Mr. Crawford's temples of amusement, will afford, and for a chorus a trifle larger and more satisfactory than the one they carry. The principals, however, were quite good. Ade Palmer Walker, the star, is a very clever and vivacious little actress who sings nicely, and Ed Seamen, whose stage duty it is to fall in love with and embrace her at proper intervals, is a fine, manly looking fellow who can both sing and act well. E. Lightfoot and Ed Gilmore are two very good comedians who kept us laughing almost continuously. G. B. Brown, the lusty baritone, who made such a hit here with the Andrews Opera co., again showed us how to carry the voice down cellar and back on the run without breaking a note or shaking down any plaster. Lottie Kendall is the pretty girl of the troupe, and the sweetest and loveliest dream of beauty in plain lavender clothes since the death of Bonnie Kate Castleton, the like of whose shyly audacious and gossip little Quakeress stage probably will never see again. The rest of the cast rendered fairly good support, and despite the shortcomings of the orchestra and the chorus the audience voted their money and evening well spent. The members of the Topeka Dramatic Club, who seem to have sprung into prominence of late anticipating Mrs. Adeline Stanhope Wheatcroft's quest for leading dramatic societies and prominent amateurs of this and other cities, and who have been collectively and individually delighting theatregoers in our neighboring big small towns, will give us a taste of their quality 16 in Sunset and Mysterious Mr. Bob, which I nothing misdo not me they will render royally and on royalty. They also make the somewhat vague and refrigerating announcement of "iced water passed during the performance," probably to reduce those of us who have had money to burn (and given way to incendiary financiering methods) back to normal temperature.—GARFIELD PARK (John Marshall, director): Lawrence Holmes' vitascope Passion Play pictures 9-12 drew well despite prevailing plevancy and were very interesting indeed.—ITEM: Thomas F. Taliferro says that in future his attraction will be known as the "Merrie" Bell Opera co., and the excellence of their performances made this a trade-mark worth banking upon in return engagements. Meanwhile (so he says) the fair star fell in love, committed matrimony and severed relations with the troupe. Said lullaby or alibi (or whatever the technical term for such a severance may be) caused them to adopt the title "Merrie" Bell as the nearest to the former one and permitting the use of the paper on hand with as little confusion as possible. THOMAS F. TALIFERRO.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Lowe's Madeline Theatre troupe 13, playing Rough Diamond, The Tramp's Daughter, Little Miss Thompson, Jamaica Ginger, A Soldier's Sweetheart, and Ten Nights in a Barroom; good performance; fair business.—ITEM: May B. Hirst joined the Madison Square co. here, replacing Blanche Burlington.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hoarford, managers): Andrews Opera co. opened 14 for indefinite run, presenting Martha 16 and Fra Diavolo 17, 18 to big business; Myra French and Frank Walters deserve especial mention; both were in excellent voice, while the chorus is one of the strongest and best trained ever seen in a popular priced opera co.—ITEMS: Floral night was observed at the Jefferson 8, when the entire house was a bower of June roses and potted plants. The handsome house was a dream of beauty and the expressions of admiration from all present must have been flattering to the management.—During Cora Payton's four weeks' engagement at the Jefferson 41,694 people visited the theatre, which number almost represents the city's population.—A. J. Fay, manager of the Lowell Opera House, was one of the admiring visitors at the Gem 10. He pronounced it a pretty house as there is in New England.—William H. Lathrop, treasurer of the Bowdoin Square Theatre, Boston, was a guest at Camp Nautilus, Little Diamond Island, 13-18.—The Portland Lodge of Elks went on their annual outing to Chebeague Island 13, when the usual good time was enjoyed.—The Andrews Opera co. closed their engagement at Philadelphia 11 and made a jump of over 500 miles to open the Jefferson's opera season 14. Considering that the co. numbers over sixty people the incident is notable.

BANGOR.—AUDITORIUM (William R. Chapman, director): Maine Symphony Orchestra 10 to large and well-pleased audiences.—ITEM: Manager Owen

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The part of Arrelsford is in the hands of Hardee Kirkland, who will be long remembered for a characterization of marked and vivid excellence. His frenzied acting at the end of the third act was an admirable bit of work and was highly appreciated.—Kansas City Star.

Hardee Kirkland, as Benton Arrelsford, shows himself to be an actor who can do his best with a most thankless part and that "best" is excellent. Mr. Kirkland is the most natural stage villain seen here in a long time.—Buffalo, N. Y., Express.

The best work done last night was by Hardee Kirkland as Arrelsford, the confederate secret service officer. Mr. Kirkland's work in the telegraph scene was one of the most natural, yet artistic bits of work seen here in many a day.—Albany, N. Y., Express.

Hardee Kirkland in the part of Benton Arrelsford, of the Confederate secret service, practically the villain of the piece, but who is really doing his duty with a tinge of self-interest, was excellent, showing a force and truth, especially in the arrest scene, which called forth warm applause.—St. Paul, Minn., Pioneer Press.

Hardee Kirkland as the villain, or loyal Confederate secret service man, as one chooses to regard him, certainly realized the possibilities of his role and in intensity and realism at times exceeded the hero.—Buffalo, N. Y., Times.

Mr. Hardee Kirkland, a character actor of force and ability, gave an exceedingly strong characterization of the part of the Confederate secret service officer. No other character was more effectively presented.—Atlanta, Ga., Journal.

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contemplates great improvements of the stage in the Opera House. The scenery is to be repainted and large additions to it will be made and every part of the house cleaned, and when the house opens in August it will be in better shape than ever before. The work will commence shortly.

PEAK'S ISLAND.—THE GEN (Byron Douglas, manager): Confusion 13-18 opened to flattering business; Lansing Rowan, the leading lady, has made a hit; she acts with dash and animation, is a handsome woman and a good dresser; the entire cast has established themselves in the good favor of the theatre-going public, both socially and professionally.

CAPE ELIZABETH.—MCCULLUM THEATRE (Barley McCullum, manager): Opened 11 with The Dawn of Freedom. Despite bad weather the cosy house was packed with old-time friends who made the opening a most auspicious one. The piano is provided over by Professor Harry Clay.

MOULTON.—OPERA HOUSE (W. T. French, manager): Maine Symphony Orchestra 9: fair house. Harry La Marr & New England House 21. Alhambra Stock co. 27 July 2.

OLDTOWN.—CITY HALL (Gates and Getchell, managers): Spens Comedy co. 30 July 2.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Pay Brothers and Bedford, managers): Wilcox and Rix' comic opera, The Potentate, was sung 14 by an amateur cast for the benefit of our absent soldier boys, and besides scoring an artistic success it netted a fine sum of money. —Drews Sam Lucas, colored aggregation entertained at Willow Dale 12. The Mexican Troubadours are the division at Lakeview Park, and Gorman's Original Alabama Troubadours are giving the performance at Glen Forest week of 13.—James McDonald, a local boy, who is doing excellent work with The Telephone Girl, was in town 12.—James Gilbert, who is to manage the opera co. at Lakeview Theatre, expects to open about July 1. Musical Director Borjes, of the Opera House, is at the Jefferson, Portland, for a period.

OHIO.

SPRINGFIELD.—NELSON THEATRE (P. F. Shea and Co., managers): The Wells Summer Stock co., which is to alternate here and at Parsons' Theatre, Hartford, opened 13 with Hold by the Enemy, which proved such a success that it was continued through the week. The co. is an excellent one, comprising E. L. Snider, who did strong work as Gordon Haynes; Charles B. Welles, who made a very entertaining "special for Leslie's"; Fanny McIntyre and Florence Brandon, whose portrayal of the McCreey girls was of exceptional merit; and Thomas A. Wines, James Cooper, Francis Kindred, Robert T. Haines, Gertrude Whitty, J. M. Fedris and others, making a cast in which no part was slighted. The Hartford contingent comes up 20-26 and will play All the Comforts of Home.—ITEM: Paine's Battle of Manila was given in Hampden Park 17 under Nelson management.

GARDNER.—Opera House (George E. Sander, manager): Rachelle Renard co. did not appear 13-14. No more bookings.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Hesslin and Mack, managers): Markham's Stock co. 27 July 2.

MICHIGAN.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): The Courtship Stock co. presented School and The Late Mr. Castello to crowded houses 13 and 15. The Lost Paradise 20, Moths 21, Sweet Lavender 22.—ITEM: William Courtleigh and several members of his co. are enthusiastic wheelmen, and while here are enjoying the macadamized roads leading out of the city.

COLDWATER.—TUBBIS' OPERA HOUSE (John T. Jackson, manager): War pictures 8 to a large audience; pleasing entertainment. Uncle Josh 9 to a crowded house; performance satisfactory.—ITEM: Manager Jackson is now filling time for the coming season, and already a number of very strong attractions are on the books.

ADRIAN.—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): Bentfrow's Pathfinders opened 13 for a week and gave satisfaction.—ITEM: Manager Hardy, with C. E. King, former manager at this house, played Barlow Brothers' Minstrels at Hudson, Mich., 14, Bluefield 15, and Tecumseh 16.

OWASSO.—SALISBURY'S OPERA HOUSE (Butts Brewer, manager): Moxen's Comedians 13-18 opened in the inventor to fair business.—ITEM: Mr. and Mrs. Francis Labadie, having closed a very successful season, are at their home in this city.

NILES.—Opera House (S. Gunzburg, manager): Columbia Stock co. July 14.

MINNESOTA.

MANKATO.—THEATRE Jack Hoefler, manager: Hoefler Stock co. opened 13 to S. R. O. and gave satisfaction. Plays: Falstaff Up-to-Date, The Gipsy Dancing Girl, Life for Life, East Lynne, Married for Money, and A Wife's Honor. A Breezy Time 27. Hoefler Stock co. July 49.

FAIRBULT.—Opera House (C. E. White, manager): William Owen co. 9-11 presented Romeo and Juliet, The Merchant of Venice, and The Marble Heart to large and highly pleased audiences.

ST. PETER.—THEATRE (H. J. Ludcke, manager): Hoefler Stock co. 20-25.

ALBERT LEA.—Opera House (J. A. Fuller, manager): Kaufmann Stock co. July 11-16.

MISSOURI.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Minstrel show and cake walk by local colored talent to packed house 7. Reeves-Bell co. 12 to fair business. Season closed.

MONTANA.

BILLINGS.—Opera House (A. L. Balcock, manager): A Hired Girl 17.

NEBRASKA.

BROKEN BOW.—NORTH STAR OPERA HOUSE.—ITEM: Perry's U. T. C. co. under canvas 18.

NEBRASKA CITY.—OVERLAND THEATRE (Carl Morton, manager): A Texas Star 20.

NEW JERSEY.

ORANGE.—Directors of the Orange Music Hall Association were elected by the stockholders. May 13. The following officers were chosen: President, Everett Fraser; Secretary, George P. Kingsley; Treasurer, F. Eugene Burton. Some improvements to the stage are contemplated, but nothing definite as yet has been decided upon.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pottinger, manager): Animatoscope 13, 14.

NEW YORK.

UTICA.—Opera House (Samuel S. Shubert, manager): Walte's Opera co. closed a most successful three weeks' engagement 13. During their stay in this city the members made many friends, who look forward with pleasure to their return. Spencer Comedy co. opened an indefinite engagement to good business 13. The co. is a fairly good one, and contains the following people: George Soule Spencer, Frederick Backus, Albert Beverly, Wilbur Mack, Harry Tanney, B. W. Stone, Lillian Sutton, Belle Hannigan, Beale Marie Gordon, Helen Hill, and the clever Bastedo Sisters, who, with Wilbur Mack, introduce their specialties between the acts and are well received.—ITEM: C. J. W. Roe, of the Daniel R. Ryan co., is spending a few weeks of his vacation in this city.

SCHENECTADY.—VAN CULLEN OPERA HOUSE (C. H. Benedict, manager): Manager Benedict's co. presented in Honor Bound and The Arabian Knights to a fair-sized audience 13. Kendal Weston as Arthur Hummingbird did a lendily and received deserved applause. Rose Stahl also made a decided hit, and the remainder of the cast was superb. Some clever specialties were introduced by Messrs. Mack, Searle, and Miss Dean. The repertoire for the week will consist of The Ironmaster, To Oblige Benson, One Touch of Nature, My Father's Wife, and The Trust of Society.—ITEM: The Stock co.

went to Amsterdam 14 and presented Rosedale.—The Princess was presented here by local talent 16 to a packed house.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolf, manager): Friends was presented by the stock co. 13 to a large and well pleased audience. A Gilded Fool 20-25.—Cook Opera House (Sam S. Shubert, manager): The Stuart Stock co. appeared in Camille 13-18 and business was large; Jessie Bonstalle in the leading role did excellent work and curtain-calls were frequent. Tribby 20-25.

SYRACUSE.—BASTABLE THEATRE (S. S. Shubert, manager): The Shubert Stock co. presented Frou-Frou in a capable manner 13-18; attendance of good size. Edith Crane, the new leading woman, created a most favorable impression by her art, displayed in the title role. Orris Johnson was acceptable in the leading role. The Danites 20-25.—ITEM: Barry Johnston is spending a few days at his home here.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Cornell Musical Club 20.—TOWN HALL (F. R. Huthara, manager): The Knickerbocker Opera co., who are to play six weeks at Theatre Saratoga, commenced July 4, are occupying the stage of this house for rehearsal.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston managers): Spencer's Comedy co. 9-11 in War and Wealth, The Honeymoon, and The City Directory, to poor business; co. fair. The Stars and Stripes in Cuba 20.

CORNING.—Opera House (H. J. Sternberg, manager): Dark.—ITEM: Walter G. Horton, who is spending the summer at Bath, N. Y., visited friends here 13, 16.—Charles Forrester was in the city 15.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): West's Comedy co. booked for 13-15, failed to appear. Improvements on the house will soon be begun.

HORNELLVILLE.—NATUCK OPERA HOUSE (S. Oroski, manager): Robertson concert (local) had a well filled house 10; audience pleased.

KINGSTON.—Opera House (C. V. Du Bois, manager): The Holy City will be given by the Kingston Gracioso Society.

PENN YAN.—SHEPARD OPERA HOUSE (C. H. Sisson, manager): Naval exhibit 8 to light business.

NORTH DAKOTA.

FARGO.—Opera House (C. P. Walker, manager): Miss Francis of Yale, with Etienne Girardot in the title role, 6 to big business. The supporting co. was far above the average. A Boy Wanted 7, 8 to large and well pleased audience. Robert Mantell in A Secret Warrant 21. A Hired Girl 25. Pearson Stock co. July 49.—ITEM: Charles E. Blaney paid his co. a call here 7.—H. A. Wickham will be Mr. Blaney's general Western agent, with headquarters in Omaha. ALISON BRUNAKER.

JAMESTOWN.—Opera House (G. P. Wells, manager): A Boy Wanted 8; good house; first-class performance. Rose Sutherland, W. H. Murphy, and Louis Martinetti won hearty applause.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Robert B. Mantell in A Secret Warrant 22. Pearson Stock co. 27 July 2.

OHIO.

URBANA.—ITEMS: H. H. Williams, manager of the Market Square Theatre here, who is now in the United States Secret Service at Washington, is home on a visit. Williams Leonard, the show people's friend, has returned from a visit to New York, where he met many professional friends. Eight photographs of the late Thomas W. Kane, given me by him, honor my collection. W. H. MCGOWAN.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager):—ITEMS: Manager Miller has begun to remodel the interior of the house. He has torn out the old ceiling and is putting in a new one. The proscenium arch will be raised several feet and the house will be frescoed throughout. He will also stock it with new scenery, thus making it one of the best houses in the Valley.—Conny Cahill's show (canvassed) landed in town last week and after discharging three of the people one of the managers withdrew. The discharged people then tied the show up for alleged wages due them, and after a few days' parley the show pulled up stakes and left town under the direction of the Kohers.—The Elks of Bellaire were very pleasantly entertained 9 by Brother William Lipphardt, of this city. The evening was spent in a most enjoyable and interesting feast. The visiting Elks came up on a special car, accompanied by the Betherington Band, and were escorted to the Maennerchor Hall, where everything was in readiness to give them a royal reception.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): The Brady Stock co. announced a grand revival of Uncle Tom's Cabin 13-18, but owing to the hot weather the attendance was slight and the management closed rather unceremoniously. Pending litigation between Mr. Brady and Mrs. Garwood, R. B. Crane, representing the Holcomb National Bank, to which Mr. Brady is heavily indebted, has been appointed receiver. Mr. Crane and Business Manager Stevens will shortly go to New York and book next season's attractions.

KENT.—Opera House (Davis and Livingston, managers): Cameron Clemens Stock co. opened his summer season here 13, presenting The Lady of Lyons to a small but highly pleased audience. The King of Liars 20.

PORTSMOUTH.—GRAND OPERA HOUSE (Ralph Johnson, manager): will open Aug. 1. A good line of attractions is promised, the intention being to have two performances a week during the season.

AKRON.—GRAND OPERA HOUSE (W. A. Albaugh, manager): Cameron Clemens stock co. in The Lady of Lyons 17.

OREGON.

SALE.—READ'S OPERA HOUSE (Patton Brothers, managers): The Prodigal Father 14 will close the season.

LA GRANDE.—STEWART'S OPERA HOUSE (D. S. Steward, manager): Josey-Marvin co. 6-11 pleased large audiences. The Prodigal Father 23.

BAKER CITY.—RUE'S HALL (L. Freitag, manager): Robert J. Burdette 14.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Gilmore's Band delighted small audiences matinee and evening 16.—CONESTOGA PARK THEATRE (Lancaster Traction Co., managers): Palmer's Opera co. in The Merry War pleased large houses 13-18; Edna Thornton as Violetta, Helena Salinger as Elma, Harry Hanlon as Groot, and Herbert Salinger as the Marquis carried off the honors. La Perichole 20-25.—ITEM: D. R. Gundaker, tenor singer, of this city, late of the Wang Opera co., is spending his vacation here.

CARLISLE.—SENTINEL OPERA HOUSE (D. Thompson, manager): Wargraph 20-21 will close the season.—CARE HILL PARK (Electric Traction Co., managers): Ed Young's Comedy co. and the Fitzpatrick Family of bell ringers closed 18 two weeks of poor business, co. giving very indifferent performances.—ITEM: Max Hugo will open his summer season with the Wargraph here 20.—Bessie Meek has left the Andrews Opera co. and is home for the summer.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (M. Reis, manager): Sam Pitman's co. 6-18 in The Electrician, The Queen Rival, A Fortune Hunter, The Middleman, Article XXIV, La Belle Marie, On the Wabash, and The Country Girl, to good business and enthusiastic audiences. The co. remained an extra week.—ITEM: Vallantont Park opened 6 with the Elite Vaudeville co. for a week to good houses and appreciative audiences.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): The Spooners' Comedy co. of the enormous business played 6-11, concluded to remain 13-15. Repertoire: The Judge's Wife, A Woman's Devotion, Inez, Kathleen Mavourneen, The Obstinate Family, The Little Treasure, A Fair Rebel and Eccles Girls. The Spooners have made a decided hit, notwithstanding the warm weather. House will close for the season 15.

READING.—CARONIA PARK PAVILION (Managed by the United Traction Co.): The Bohemian Girl was well given to fair audiences 13-15.

RHODE ISLAND.

NEWPORT.—Opera House (T. F. Martin, manager): The Burrill Comedy co. closed a very successful week 11: True as Steel, Reddy the Wolf, Lynwood, and Oliver Twist were among the plays

given; the co. is excellent and deserves commendation for its good work. The season was closed by John L. Sullivan co. 13; the performance was very amusing.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): Clara Louise Thompson 16-18.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): The Summer opera season will open 27, and La Mascotte, The Chimes of Normandy, The Mikado, Olivette, and others will be presented. The co. is now being engaged.

TEXAS.

WACO.—AUDITORIUM (James M. Drake, manager): Edwin A. Davis co. opened the regular summer season 8 with a change of bill twice a week, presenting His Excellency and The Hypnotist to good business. The performances were well received. Specialties are introduced between acts by members of the co. and are repeatedly encored.—ITEMS: Andy Waldron and Jennie Calef, old time Waco favorites, joined the Edwin A. Davis co. here 6 and are making hits with their specialties nightly.—Jake Schwartz, of Bryan, was in the city 8 arranging for the improvements to take place in the grand the coming season. Mr. Schwartz will take possession July 1. W. V. LYONS.

UTAH.

PARK CITY.—GRAND OPERA HOUSE (F. J. McLaughlin, manager): Magnifico Exhibition co. 19, 11 to good houses. One of the best evening entertainments that has been here, and was thoroughly enjoyed by the audiences. Ray Southard in his specialties made a decided hit. The Prodigal Father July 6.—PARK OPERA HOUSE (Frank Collins, manager): Spooner Dramatic co. 13-18.

WASHINGTON.

SEATTLE.—THEATRE (Cal Bodig, manager): Robert B. Mantell in A Secret Warrant 9-11 attracted good houses; he is well supported and is receiving merited attention. Yaeze 13 to good house and highly pleased audience.—THIRD AVENUE THEATRE (W. M. Russell, manager): Shaw co. in The Westerner to good business 23-18.—ITEM: Cort's Palm Garden opened 12 and will be conducted as a first-class family resort. The management hopes for success by presenting deserving attractions.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Burton and Collman's Si Perkins co. 6-11 to good business; performances fair; plays presented, Uncle Daniel, The Girl I Love, The Rose of Killarney, St. Patrick, East Lynne, and Our Bachelor. The Girl I Love was played here by Bitter Theatre co. under title of The Diamond Mystery. The Prodigal Father 23.

TACOMA.—THEATRE (L. A. Wing, resident manager): A Secret Warrant 6 by Robert B. Mantell and a good co.; appreciative audience.—LYCUM THEATRE (G. Harry Graham, manager): Star Specialty co. 5-7 to light business; some good specialty features.

WISCONSIN.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Porter J. White in Faust to good patronage 9; electrical effects good; audience satisfied. Darkest America 14. Bob and Eva McGinley 17, 18.

BARABOO.—THE GRANDE (F. A. Philbrick, manager): Mahara's Minstrels 14 to crowded house; appreciative audience.—ITEM: Mahara's Minstrels will appear under canvas during the summer, opening in a tent at Janesville 15.

SHEBOYGAN.—Opera House (J. M. Kohler, manager): Miss Francis of Yale 13 to fair business; co. fair.—ITEM: The stock co. of the Lake View Beach Theatre will open their season 14 in Myrtle Ferns.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Martin's U. T. C. 4 to crowded house; audience pleased. A Breezy Time 12 to good business; audience appreciative.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiler, manager): Dark. Actual house cleaning and repairing is now going on. C. J. Feiler has assumed the management of the house.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Milwaukee Military Band 9 gave a popular concert to a small but well pleased house.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): Darkest America to good business 12, 13; co. first-class. Elmwood Players 20-25.

ASHLAND.—GRAND OPERA HOUSE (John Mel manager): Darkest America 8, 9 to large and well pleased audiences. William Owen co. 13-15.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Miss Francis of Yale 13; good business and satisfaction. Porter J. White's Faust 17.

LA CROSSE.—THEATRE (J. Strasslipek, manager): Baldwin-Melville co. 6-11 to good business.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Spartow and Jacobs, managers): The Jaxon Opera co. opened the second week of their season 13 with H. Trovatore, and gave an excellent performance. Fatmah Durr strengthened the favorable impression made in Lucia by her rendition of Leonora. Payne Clarke was a capable Maricao. Louise Engle made a good Azucena, and Winifred Goff has received universal praise for his Count de Luna. The chorus, as before, is exceptionally strong and well balanced. Faust 20-25.—ITEMS: Nellie Callahan, who has been passing a few weeks with friends in the city after the closing of the Francois Stock co., left for New York 12.—The new theatre is progressing rapidly and gives every promise of being ready for its October opening.

TORONTO.—Opera House (Ambrose J. Small, manager): Notwithstanding the dramatic loss of the Beryl Hope Stock co. is crowding the house at each performance with The Ticket of Leave Man 13-18. The co. is a capable one and handled the drama artistically. Beryl Hope gave a clever portrayal of May Edwards, and Howell Hanel as Bob Brierly was excellent. Others in the cast are Joseph Dailley, Melter Moss, Albert C. Delany, Harry Hamilton, Boyd, Clara Knott, and Miss Delaro. The New Magdalen 20-25.—ITEMS: Dan Godfrey's Band will play a return engagement at the Island Oval 16-18.—Manager M. S. Robinson opens his open air vaudeville show 27 at the Island Athletic Grounds.

WINNIPEG.—THEATRE (C. P. Walker, manager): The Pearson Stock co. 6-11 has been drawing very good audiences, presenting The White Squadron, The Police Patrol, and The Land of the Midnight Sun. The scenic effects and the realism introduced are proving strong attractions. The Midnight Alarm and The District Fair 13-18. Robert Mantell 23-25. Nell Stock co. July 11.—ITEMS: GRAND OPERA HOUSE (Seamus Sharpe, manager): The Empire Comedy co. to fair business 6-11, presenting Dad's Darling, M'Lisa, and Life for Life. Kidnapped 13-18.—ITEMS: Lieutenant Dan Godfrey's Grenadier Band drew 20,000 people 7-9 at Drill Hall. Receipts \$9,000. Great enthusiasm greeted the band at each appearance and the music was much enjoyed.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clark, manager): W. S. Harkins co. 13 in What Happened to Jones to very large and fashionable audience, including Governor Daly and officers of the army and navy. Performances up to standard New York production; everyone delighted. William Farnum, Charles B. Hawkins, Arthur Elliot, Mabel Eaton, and Ethel Knight Mollison won particular favor. The Trust of Society 16.—ITEM: E. Le Roi Willis, of the Hotel Dufferin, St. John, has named his handsome thoroughbred colt, Will Harkins. Mr. Willis says if he is as good as his namesake he will do.

ST. JOHN.—Opera House (A. O. Skinner, manager): Thomas E. Shea co. in The Man-o-War's Man, The Slaves of Sin, The Sugar King, Brutus or The Fall of Rome, and Dr. Jekyll and Mr. Hyde 11 to big business; excellent performances. Miles Ideal Stock co. opened a two weeks' engagement 13 in Under the British Flag to full house; performance good.

OTTAWA.—VICTORIA PARK AUDITORIUM (George W. Jacobs, manager): Lorraine Hollis co. 13-18 pro-

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sent Arabian Nights, Uncle's Will, and The Tigris to good business.

ARENA.

HARTFORD, CONN.—Two seasons ago Ringling Brothers made their first appearance in the East. The impression they left was that they gave the best tent show ever exhibited in this section. They repeated their success 15 to two immense audiences who thoroughly enjoyed the snappy spectacular and interesting performance. There was some delay in the parade and afternoon performance on account of lateness of arrival. The Driving Park, where their exhibit was also held for their heavy wagon, as it was full of rats made by Buffalo Bill's men, stuck in the mud there last month during the rainy period. One of Ringling's largest wagons got hopelessly entangled in a Wild West trench and it took the combined efforts of forty-two horses and one of the largest elephants to get it out.

NORWICH, CONN.—Ringling Brothers' Circus, larger and better than ever, gave two performances 14 to immense audiences. The afternoon audience quite broke the record, the tent being crowded to suffocation. The Ringlings keep up their reputation for giving an ideal circus performance. Everything about the show is first-class and it contains some of the best features ever seen in a circus in this country, notably the Lockhart elephants, which are a whole show in themselves. All the acrobats, riders and trapeze performers are artists in their lines, the horses are some of the finest ever seen and the managerie a perfect one.

ALBANY, N. Y.—Buffalo Bill and his aggregation of Rough Riders made a street parade 14 that was witnessed by thousands of people. The afternoon and evening performance was very large and the Wild West scenes were as fascinating as ever. The rifle shooting by Annie Oakley, Johnny Baker, and Buffalo Bill was loudly applauded. The Cubans attracted much attention.

MINNEAPOLIS, MINN.—The combined Forepaugh and Sells Brothers Shows gave two excellent performances 13 to good houses. The circus was the sensational jump of Paul J. Tustin from the roof of the tent into a pool of water. Captain Woodward's troupe of educated sea lions and Alaska seals, the feats of strength of Madame Yucca, the trapeze work of Ryan, Zorella and Weissell, and the Rickett Family.

BELLEVILLE, ILL.—Hunting's Circus 13, 14 gave a good show. The troupe of Professor Maher, the trapeze work of Crawford and Pincus, Hunting Brothers, tumblers, and W. Heinz, head balancer, were features.

LOWELL, MASS.—Ringling Brothers' Circus parade 9 was pronounced the finest ever seen here, and their managerie and performance, besides drawing two immense audiences, scored an entertaining hit. Walter L. Main 22.

KINGSTON, N. Y.—Buffalo Bill's Wild West 15 to two large audiences; entire satisfaction; attendance afternoon, 8,000; evening, 6,800.

KEARNEY, NEB.—Campbell Brothers' Circus 14 to good business in the evening. On account of rain no afternoon performance was given.

SYRACUSE, N. Y.—Pawnee Bill's Wild West exhibited to good crowds 14.

LAWRENCE, MASS.—Ringling Brothers' Circus gave excellent performances to fair business 10. The parade was the finest ever seen here.

NEW HAVEN, CONN.—Ringling Brothers' Circus drew two immense audiences 13. The circus was directed and every feature proved enjoyable.

URBANA, O.—La Pearl's Circus 14 to two crowded tents; performance first-class.

ELGIN, ILL.—Captain Ament's Vaudeville Circus 9-11 pleased large audiences.

LA CROSSE, WIS.—Forepaugh and Sells Brothers' Circus 10 to fair business.

AKRON, O.—Sipe, Blake and Doleman's Dog Show 15: packed tent; performance very satisfactory.

WINONA, MINN.—Forepaugh and Sells Brothers' Circus 9 to big business in afternoon; weather bad in the evening; fine show throughout.

DOVER, N. H.—Hill and Robinson's Congress of Novelities exhibited 13, 14; did large business.

NILES, MICH.—Matt Wixom's Dog and Pony Show 13: big business; pleased audiences.

ALBERT LEA, MINN.—Forepaugh and Sells Brothers' Circus 11: fair performance to good business.

BILLINGS, MONT.—John Robinson's Circus 11 to good business.

CONHOES, N. Y.—Pawnee Bill and Walter L. Main were both in town 9. Both played to fair business.

ARENA NOTES.

The Barnum and Bailey "Greatest Show on Earth" opened the ninth week of its English provincial tour at Leicester, on June 6. This was the first of the short stands, the previous engagements having been for three weeks each at Manchester and Liverpool and a fortnight at Birmingham. The stay at Leicester was for three days and the business was simply enormous, the daily attendance averaging over twenty thousand. It would be impossible to find a more ideal location for a circus performance than the show ground at Leicester. It was smooth, green, velvety meadow of about forty acres, situated near the main railway station, and the circus, in 1862, trained its circus upon the ancient borough whose sympathies were all with the Parliamentary army. Considerable anxiety was felt by the management as to whether it would be possible to transfer the show to Nottingham at the close of Wednesday night's performance and arrive in time for Thursday's parade. The anxiety was caused by the slowness with which the English railroads have hitherto handled the circus trains. However, owing to the exertions of the entire working force of the show, the canvas was taken down and packed in a marvellously short time, the run to Nottingham accomplished, and the parade started promptly at the advertised hour, 9 o'clock. The business for the three days at Nottingham was even larger than at Leicester. The itinerary of the circus for the next four weeks includes Sheffield, Leeds, and Glasgow.

B. E. Wallace's Circus has had troubles of its own in Webster City, Iowa. The show arranged to play the town last Thursday, and some two weeks prior to that date the advertising car arrived at Webster City and agents posted and distributed lithographs picturing the wonders that were to gladden the eyes of the expectant Websterites. Now, it so happened that some of this paper illustrated various acrobatic acts in which women participated, and these women were depicted as wearing the usual and most feasible acrobatic costumes, tight. They were such bills as were exhibited everywhere, and there was nothing immodest in the poses or the attire. However, the keen perception of a certain Reverend Mr. Boardman discerned in the lithographs much that was immoral and harmful to the innocent, and unstained Webster City mind. At the head of a delegation of citizens Mr. Boardman called on the Mayor and requested that the obnoxious lithographs be hidden at once. The Mayor assented, and as a result the shapely figures of the women performers were carefully covered with squares of white paper. The Apollonian outlines of the men, however, were unaffected. The outcome was that the over-zealous moralists bit off their own noses and the circus received plenty of free advertising. The Reverend Boardman and his colleagues became butts of ridicule and when the circus played its date the attendance was enormous. The management of the Wallace Circus have received legal advice that they have cause for action against the city and purpose bringing suit for damages.

John Robinson's Circus is exhibiting through the Northwest and is in its eighth week of excellent business. The weather has been for the most part favorable, but several stormy days have been countered. At D. adwood, S. Dak., on June 6 there

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was rain all day, yet the large tents could not accommodate all the people who desired to gain admission. The show was in a railroad wreck the next day, but luckily no one was hurt, though a date at Rapid City, S. Dak., could not be kept. Every bit of canvas in the show is new. Absolute satisfaction is the verdict of the patrons at every stand played. business is invariably large, and this bids fair to be the banner season of the seventy-four years of the Robinson Circus' existence. General good health prevails among the members of the co., among whom are many regular readers of THE MIRROR. From Agent P. B. Wilson is booming the show effectively all along the line.

Captain W. D. Amest, the circus proprietor, writes to THE MIRROR to say that a certain F. J. Baker, who has been fleeing butina by representing himself as Captain Amest's agent, is in no way connected with his staff. Charles A. White is the general agent of the Amest Circus, and advance contracts will not be recognized unless signed by him.

Frank P. Colby, of Manchester, N. H., writes to THE MIRROR to say that the circus license in that city is only \$50, instead of \$100 as has been reported. The mills in Manchester are all running on full time and business is good.

William Shepard, formerly a clown with John Robinson's Circus, fell from the top of a circus train recently and fractured his spine. He is temporarily at St. Joseph's Hospital, Omaha, Neb.

IN OTHER CITIES.

(Received too late for classification.)

ST. PAUL.

The New Grand Opera House 11 presented a most attractive and striking appearance, being handsomely decorated throughout with American flags. The show was the selection for the opening of the stock season. The attendance was large and the audience was enthusiastic. A most cordial greeting was extended to James Neill, Herschel Mayall, Edythe Chapman, James B. Everham, and other friends of last season. The large attendance and the warm reception of the co. on the first night, and promising advance for the week, assure success of Manager Hay's stock season. The play is finely staged. The scenery, mountings and settings are picturesque and effective. The co. is well balanced and the parts are cast fittingly. James Neill's Colonel Kerchival West evidenced a fine conception of the part. His simple, sincere method of acting was subtle throughout. Herschel Mayall as General Haverill gave an admirable portrayal of a difficult part. He sustained the role with stately dignity and marked effect. Edythe Chapman as the heroine is strong, forceful and charming. James B. Everham is old General Buckthorn to perfection. His comedy work is always natural and refreshing. Charles Wynette's Captain Heartsease is a refined and artistic piece of acting that won for him noticeable favor. Robert Morris does clever work in the part of Colonel Robert Ellingham. George Bloomquist as Frank Reddie, Emmett Shackelford as Sergeant Barker, and Herbert Sears as Captain Thomson all deserve favorable mention. Anne Sutherland is a very pleasing actress. She is delightful in the role of Mrs. Haverill. Ruth Russell is a handsome woman and a graceful and pleasing actress. Miss Russell as Madeline West did complete justice to the part. Agnes Maynard as old Margery and Angela Dolores as Mrs. Edith Haverill well sustained their roles. Grayce Scott is a pretty and charming actress. She plays the part of Jenny Buckthorn delightfully.

The production of The Bohemian Girl by an excellent amateur cast of local singers, under the direction of Professor Henry De Lorme, at the New Grand Opera House 11 was a success and drew a large attendance. The singers gave a very creditable performance and were most heartily applauded. Aveline Foley as Arline, Allen Kriger as the Gypsy Queen, Henry De Lorme as Devilshoof, B. J. Conell as Count Arnheim, and J. B. McCaffrey as Theodora were in excellent voice and greatly pleased the audience.

Gilbert Learock, of A Boy Wanted, was in the city 12, spending Sunday with her relatives and rejoining the co. at Duluth. John Clark, representing The South Before the War and The Merry Makers, was in the city 10-13, en route to San Francisco and Southern California. Paul J. Tustin, the champion jumper, who daily performs daring feats with the Forepaugh and Sells Brothers' Circus, jumped from the highest span of the Wabasha Street Bridge here 12. The jump was made to decide a wager between C. A. Davis, business manager of the Forepaugh and Sells Brothers' Circus, and Horace McKiver, business manager of the McKee Rankin Stock co. Mr. Davis bet \$250 that Mr. Tustin could make the jump. Mr. McKiver took the bet. Mr. Tustin made the leap of 27 feet, turning a complete somersault in the air, so that his feet struck the water first. He arose to the surface almost as quickly as he disappeared and struck out boldly for the shore, feeling, as he said, greatly refreshed by the bath, and winning the bet for Mr. Davis.

ATLANTA.

The Lyceum closed 7 with a grand benefit to Manager Sharpe. The opera was La Mascotte, given by the Grau Opera co.

LOUISVILLE.

The local lodge of Elks arranged for a season of open-air social sessions during the summer, which will be held at Fountain Ferry Park, the first one occurring 14. Members of the lodge with their families and their friends are expected to attend to participate in the exercises and to enjoy the refreshments and the dancing that will form part of the evening's pleasure.

Managers Macauley, Quilp, Meffert, Arthur, Colgan, and Whallen are in the city, and are pronounced in their opinion that Louisville as a summer resort is unsurpassable. They areer haughtily at the mere mention of Old Point Comfort, Atlantic City, Newport and such places, which present meagre opportunities as compared with this metropolis.

Wirt Williford, formerly treasurer of the Grand Opera House under Manager James B. Camp, is recovering slowly from a severe illness.

Professor Theodore Fleischer, a musician of more than local repute, and at various times leader of orchestras at theatres at Louisville, has joined the

United States Army as principal musician and is now at the front. Gracey Entel, a soubrette whose home is in Louisville, has closed a season with the Joseph Green Stock co. and will spend the remainder of the summer with her family. CHARLES D. CLARKE.

DATES AHEAD.

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A HIRSH GIRL (Blaney's): Hollis E. Cooley, mgr.: Fargo, N. Dak., June 29.
A NEW ENGLAND HOME (Frank W. Nason, prop. and mgr.): Island Falls, Me., June 30, Houlton 21, Presque Isle 22, Caribou 23, Ft. Fairfield 24, Woodstock, N. B., 25.
ALCANTARA STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.

AROUND THE TOWN: Boston, Mass., May 30—indefinite.
BALDWIN-MELVILLE: Kansas City, Mo., May 15—indefinite.

BERRY HOPKINS STOCK: Toronto, Can., June 11—indefinite.
BLAIR, EUGENIE: Cleveland, O., May 3—indefinite.

BURRILL COMEDY: Athol, Mass., June 20-25, Yarmouth, N. S., 27-July 2.
BUTLER COMEDY (F. L. Perry, mgr.): Stephen, Minn., June 22, 23, Hallowell 24, 25, Emerson, Mass., 27, 28, Pembina, N. Dak., 29, 30.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): New York City, June 1—indefinite.
CHANCE-LISTER: Council Bluffs, Ia., June 13—indefinite.

COLUMBIA COMEDY STOCK: Washington, D. C., May 25—indefinite.
COURTLAND STOCK: Bay City, Mich., June 20-22, Saginaw 23-25, Bay City 27-29.

CUMMINGS STOCK: Grand Rapids, Mich., June 27-July 14.
DARKEST AMERICA (Jno. W. Vogel, prop. and mgr.): Stevens Point, Wis., June 20, Appleton 21, Green Bay 22, Oshkosh 23, Fond du Lac 24, Sheboygan 25, 26.

DELAWARE STOCK: Niagara Falls, N. Y.,—indefinite.
EMPIRE COMEDY: Winnipeg, Man., June 13—indefinite.

FERGUSON BROS. (W. T. Nelson, mgr.): Dixon, Ill., June 20-25, Clinton, Ia., 27-July 2, Morrison, Ill., 4-9.
FERRIS COMEDIANS (Dick Ferris, mgr.): Muskegon, Mich., June 20-22, Marquette 23-25, Ishpeming 27-July 2.

FISKE, MRS. (Chas. E. Power, mgr.): New York City, June 1—indefinite.
FRANKLYN STOCK: San Francisco, Cal., June 13—indefinite.

FROST STOCK (F. H. Frost, mgr.): North Sydney, Cape Breton, June 20-25.
GRAND OPERA STOCK: Columbus, O.—indefinite.

HOPKINS STOCK: Jack Boelter, mgr.: Mankato, Minn., June 20-25, Owatonna 27-July 2, Albert Lea 4-9.
JOSSET-MARVIN: Dallas, Ore., June 20-26.

KING, CHAS.: Pocomoke City, Md., June 20-25.
LEWIS, NELSON (W. W. Harper, mgr.): Tupper Lake, Wis., June 20-23, Malone 27-July 2.
LOREAN, HOLLIS STOCK: Ottawa, Can., June 9-July 7.

MADISON SQUARE THEATRE (Low): Hutchinson, Kan., June 13-25, Wichita 27-July 9.
MANTILL, ROBERT B. (M. W. Hanley, mgr.): Jamestown, N. Dak., June 20, Fargo 21, Grand Forks 22, Winnipeg, Man., 23-25, West Superior, Wis., 27, Duluth, Minn., 28, 29, Winona 30, La Crosse, Wis., July 1, Rockford 2.

MAKHAM STOCK: North Adams, Mass., June 27-July 2.
MARSH BROS. (No. 1): Calumet, Mich., June 16-July 6.

MCVICKER'S THEATRE: Boston, Wis., June 20-25.
MODERNA, MME.: Los Angeles, Cal., June 13-24.

NEILL COMPANY: St. Paul, Minn., June 12-July 9, Winnipeg, Can., 11—indefinite.
OWEN, WILLIAM (Alvin A. Jack, mgr.): St. Cloud, Minn., June 20-25, Stillwater 27-29, Menominee, Wis., 30, Chippewa Falls July 1, 2.

PEARSON STOCK: Grand Forks, N. Dak., June 27-July 2, Fargo 4-9.
PERUCHI-BELDEN: Bainbridge, Ga., June 27-July 2, Quinlan 4-9, Valdosta 11-15.

PITMAN, SAM (A. A. Taylor, mgr.): New Castle, Pa., June 20-25, Titusville 27-July 2, Franklin 4-9.
PRINGLE, JOHNNY: Quincy, Ia., June 20-25.

RANKIN, MCKEE (Stock): Minneapolis, Minn., June 13—indefinite.
ROBERT, KATHERINE: Boston, Mass., May 23—indefinite.

SALISBURY STOCK: Milwaukee, Wis., May 23—indefinite.
SHERMAN, ROBERT: Paducah, Ky., May 23-Aug. 13.

SPEARS COMEDY: Bar Harbor, Me., June 20-25.
SPOONERS, THE (Edna and Cecil): Franklin, Pa., June 27-July 2.

THANHOUSER STOCK: Atlanta, Ga.—indefinite.
THE PATRICK FATHER: Grand Junction, Col., July 12.

VAN DYKE AND EATON COMEDY: Logansport, Ind., June 13-25.
VAN OYEN, THOMAS D.: Louisville, Ky., May 16—indefinite.

VAN TASSEL, CORA (Edward E. Holipeter, mgr.): Geneva, Ill., June 20-25.
WAITE COMEDY (Eastern): C. L. Elliott, mgr.: Albany, N. Y., May 2—indefinite.

WELLES STOCK: Hartford, Conn., June 6—indefinite.
WOODWARD THEATRE: Omaha, Neb., Feb. 21—indefinite.

OPERA AND EXTRAVAGANZA.

ANDREWS OPERA: Portland, Me., June 14-25.
BOSTON LYRIC OPERA: Cincinnati, O., June 19—indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): New York City Dec. 25—indefinite.
CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa., June 20-25.

GRAU (JULES) OPERA: Atlanta, Ga., May 23—indefinite.
KNICKERBOCKER OPERA: Saratoga, N. Y., July 4—indefinite.

LYRIC OPERA (S. B. Patterson, bus.-mgr.): Peoria, Ill., June 20-July 18.
MACKAY COMIC OPERA: Indianapolis, Ind., May 29—indefinite.

MARIE BELL OPERA: St. Joseph, Mo.—indefinite.
NATIONAL OPERA COMIQUE: Washington, D. C., June 13—indefinite.

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AT LIBERTY FOR COMING SEASON.

PITTSBURGH DISPATCH, April 12.—The biggest hit of the evening, however, was the "rag-time" piano playing of Ned Wayburn, and the reception accorded him quite put Miss Irwin in the shade. . . .
AMY LESLIE, in Chicago Daily News, April 18.—Ned Wayburn proved a staunch ally for the agency, busy as comedian, and his performance of rag-time melodies on a piano-mated piano were great success.

CHICAGO TRIBUNE.—One of the musical features of the evening was the piano playing of Ned Wayburn, who combines the offices of stage manager, comedian and "rag-time" accompanist. In the last act his "rag-time" was so much appreciated that the audience insisted upon his playing everything in his repertoire. . . .
INDIANAPOLIS JOURNAL, May 17.—Ned Wayburn was recalled time and again. His hit was only second to Miss Irwin. He played Mendelssohn's "Wedding March" and everything from "Oh, Promise Me," to the "Star Spangled Banner." In this picturesque "rag-time," with faultless execution and a brilliant arrangement of variations that stirred the audience to as wild a demonstration as when Faderewski played here.

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RUDOLF in LEAH

LILLIAN LAWRENCE

LEADING WOMAN.

ALL THE COMFORTS OF HOME at Castle Square Theatre, Boston, Mass.
Miss Lillian Lawrence, as Piti Oritanski, was charming as ever, and the flash of color which she contributed to the finale of the second act caused a desire for a more extended view of her attractive figure.—Boston Herald June 14, 1898.

MR. and MRS.

W. A. WHITECAR

(Laura Almesine).

Grand Opera House, Pittsburgh.

AT LIBERTY SEASON 1898-99.

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"TENNY" in ARISTOCRACY.

SYRACUSE COURIER, May 14, 1898: "The role of Katherine Ten Brock Laurence was in the keeping of Miss Ethel Browning, one of the most pleasing of ingenuettes introduced to local audiences in a long time past."

NEW YORK OPERA: Milwaukee, Wis., June 5—indefinite.
PARTY OPERA: Washington, D. C., May 28—indefinite.

WAITE OPERA: Albany, N. Y., June 20—indefinite.
WILBUR OPERA: Buffalo, N. Y., June 6—indefinite.

WILBUR-KIRWIN OPERA: Columbus, O., June 13—indefinite.
WILSON, FRANCIS: New York City May 23—indefinite.

VARIETY.

HOPKINS' TRANS-OCEANICS (Walter Ford, mgr.): San Francisco, Cal., June 1—indefinite.

MINSTRELS.

DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.

KIDNOLLANNOUS.

BROOKER CHICAGO MARINE BAND (Howard Pew, mgr.): Philadelphia, Pa., May 25—indefinite.
GODFREY BAND: Detroit, Mich., June 21.

RACKETT BROS' TROUBADOURS (Louis Angelo, mgr.): Kalamazoo, Mich., June 19-23, E. Saginaw 26-July 2.

CIRCUSES.

BARNUM AND BAILY: Leeds, Eng., June 21-25, Glasgow, Scot., 27-July 18, Edinburgh 19-23, Newcastle, Eng., 25-30.

BARTINE, CHAS.: Hillsboro, Ky., June 20, Flemingsburg 21.

BUFFALO BILL: Danville, Pa., June 20, Shenandoah 21, Lebanon 22, Lancaster 23, Carlisle 24, Ashabula, O., July 11.

BURBRIDGE AND BOYD'S DOG AND PONY CIRCUS: Cincinnati, O., June 20-25.

FOREPAUGH AND SELLS BROS.: Willmar, Minn., June 20, Marshall 21, Sioux Falls, S. Dak., 22, Yankton 23, Sioux City, Ia., 24, Manning 25, Omaha, Neb., 27.

GIBBS AND MCGREGOR: Sidney, O., June 20, Piqua 21, Leavenworth, Kan., June 21.

MAIN, WALTER L.: Lowell, Mass., June 22, Portland, Me., 23.

MOORE: Trenton, Ind., June 20, Ridertown 21, Camden 22, Poling 23.

NORRIS BROS. DOG AND PONY SHOW: Portland, Ore., June 20-25.

NORTON-JONES: Franklin, Pa., June 20, Corry 21, Erie 22, 23, Conneaut, O., 24, Ashabula 25.

PAWNEE BILL'S WILD WEST: Buffalo, N. Y., June 20, 21.

RINGLING BROS.: Winsted, Conn., June 20, Poughkeepsie, N. Y., 21, Little Falls 23.

ROBINSON, JOHN: Minot, N. Dak., June 20, Devils Lake 21, Park River 22, Langdon 23, Larimore 24, St. Thomas 25, Warren, Minn., 27, Hillsboro, N. Dak., 28, Pelican Rapids, Minn., 29, Alexandria 30, Long Prairie July 1, Princeton 2.

SAUTELLE, SIG.: Ipswich, Mass., June 20, Newburyport 21.

TUTTLE OLYMPIC: Waterville, Pa., June 20, Hoytville 21, Gaines 27.

WELSH BROS.: Lyons, Pa., June 20, Williamstown 21, Tower City 22, Tremont 23, Pinegrove 24, Hamburg 25.

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JOHNSTONE BENNETT'S NEW ROLE.



Johnstone Bennett signed with Manager Charles E. Blaney last Saturday to play the title-role in his new farcical comedy, *A Female Drummer*, which will open in August at the Park Theatre, Boston, for a run. Miss Bennett and Manager Blaney were mutually elated over the consummation of the deal, when a *MIRROR* man called to learn some of the details of the new enterprise. Manager Blaney said he was confident that Miss Bennett would score the hit of her life in his play, and Miss Bennett replied that her new role had greater possibilities than any in which she had hitherto appeared.

"I am glad to be with Mr. Blaney, for I think he's the coming man," said Miss Bennett in discussing her new engagement. "Of course there are other successful managers in the field at present, but I think it's only a question of time before he will monopolize all the big attractions. As for my part in the new piece, I'm simply infatuated with it. It is full of clever comedy and it gives me opportunities to interpolate little skits of my own that will probably make the part the strongest I've ever played. I have carte blanche to do just whatever I please with it. Mr. Blaney is getting together a company of clever actors, and everybody in the cast will be an artist. Mr. Sweetnam, and Richards and Canfield are some of the other people he has secured, so you see the production will be of the best. After the Boston engagement we come to New York for a run at a Broadway theatre."

"You are tired of vaudeville, Miss Bennett?"

"Oh, not at all. But it wears one to read week after week of Mr. So-and-so and Miss This-and-that making their vaudeville debut. They make their debut, yes, and then—that's the last you hear of them. In my opinion vaudeville doesn't hurt anyone. People ask me if it hasn't cheapened my methods. But an artist is an artist in any branch of the business, and if a person is really clever it doesn't matter whether he proves it on the stage of a vaudeville house or with some legitimate drama. You can't down an artist of real talent. I am certain that vaudeville work broadens an artist, and I'm ready to return to it whenever I feel like it."

"You've just come from a shooting trip, Miss Bennett?"

"Yes, I've been up in Maine with a friend of mine, a Vassar graduate, enjoying life in the wilds. Come here to the map and I'll show you where we had our camp. Look here! There's the last civilized town in Maine, and there, twenty-two miles north, is the camp on the lake. We had three guides. It took us four days to reach the camp and twelve hours to return. Of course, the current was with us coming back. Here is the head of a woodcock I shot. I cried when I shot it. And here are some partridge wings we brought back. I shot a deer, too—only a young one. I hated to kill the poor little thing, but he had pretty legs that I'm keeping for souvenirs. They're luckier than rabbits' feet."

"Now, if you'll do me a favor," said Miss Bennett in taking leave of the reporter, "please don't refer to me as 'masculine' and 'mannish.' Don't tell them how I invariably dress in tailor-made clothes, with collar, cuffs and cravat, man fashion. That's been printed so many times that people are tired of reading it. If I choose to dress in an individual way, it's nobody's business but my own. I'm not ashamed of my make-up, but I'm a woman and I'm tired of being called 'masculine.'"

Johnstone Bennett's success in her profession is probably due to her originality. She first entered the ranks as the leading woman of a repertoire company, playing everything from Camille to Eliza in *Uncle Tom's Cabin*. After this variegated experience she was engaged for the sourette role in Bartley Campbell's *Clio*. Her first pronounced hit was with *Richard Mansfield* in *Monsieur*, when she gained a New York reputation through her entertaining performance of the slavey, Sally. After an extended engagement with Mr. Mansfield, during which time she originated the part of Kathleen in *Beau Brummell*, she appeared in the first production of *All the Comforts of Home*, and Jane. The individuality of her work in this innocuous farce gave it a long lease of life, and the name of Johnstone Bennett became permanently enrolled among the stars of the day. Of late she has confined her talents to vaudeville work, in which her versatility and natural wit made her an immediate idol at the continuous houses. Miss Bennett is intensely ambitious, and her new venture under Manager Blaney's able management should augment her popularity as a comedienne of unusual gifts.

THE UNVEILING OF THE BOOTH WINDOW.

On next Friday afternoon at 5 o'clock the memorial window to Edwin Booth will be unveiled in the Church of the Transfiguration ("the Little Church Around the Corner"). The window, which is the work of John La Farge, was described in detail in the last issue of *THE MIRROR*. Admission to the memorial services will be by invitation of the Players' Club, who have the ceremony in charge.

A CHAT WITH COULDOCK.

The veteran, Charles W. Couldock, attended a performance of *Erminie* at the Casino on Tuesday night—the first time he had visited a theatre for a year. After the performance, Mr. Couldock chatted in his characteristic way with a *MIRROR* man:

"I wanted to see *Erminie* again because my first hearing of the piece, eight years ago, afforded me much enjoyment. Then, besides, I esteem Mr. Wilson highly. I don't find much of Robert Macaire in the piece. I used to play Robert Macaire, and I recall all the old 'business.' But *Erminie* is quite different. It is too Billy Buttonish."

"Do you visit the theatres often," Mr. Couldock?"

"No; I experience great difficulty in hearing what is said on the stage. You have no idea how aggravating it is to attend a performance and fail to hear the words that are spoken. If I weren't so deaf, I should certainly visit the playhouse frequently. But I come away swearing at myself for a deaf old post, and sooner than endure the humiliation of witnessing a play without understanding it I prefer to remain away altogether. My daughter has besought me to see Mrs. Fiske, and I should also like to see Maude Adams. I knew Mrs. Fiske's mother before she married Tom Davey, and Tom himself was an old and dear friend of mine. As for Maude Adams, I played with her mother before she came into the world. Mrs. Adams was a member of the Salt Lake City Stock company—or the 'domestic company,' as it was called by the Mormons—when I played there in '67. Fifteen or twenty years afterward I met Mrs. Adams here in New York, and Maude was a little slip of a girl. Her success in *The Little Minister* has pleased me highly."

"Have you completed your autobiography, Mr. Couldock?"

"No; I am still in the throes of its compilation. I am waiting for Alfred Becka to get me some old bills of the stock in Birmingham, England, when I was its leading man. Mr. Becka has gone over to Boston to attend the Browne sale of playbills, and I have commissioned him to buy up the Birmingham bills which I need for my autobiography. At a pinch, I could, of course, do without them, but I desire to be precise in my data. I played in Birmingham four years, and in '49 came to this country under contract to Charlotte Cushman. The autobiography, as I have so far progressed, reaches my thirtieth year. I need the old playbills as a sort of key to my memory."

"Do you think the stock system is gaining a foothold again?"

"No permanent foothold. The stock system has never met the needs of the American people. They have always demanded stars. Even in the old days, when every provincial city had its stock, there were a legion of traveling stars whose reputation had preceded them. They brought with them manuscripts of their own plays with star parts written especially to suit them. That's where I made my mistake. If I had come to this country in '49 with some piece like *The Willow Copse* or *Louis the Eleventh*, I might have established myself with the rest of the stars then touring the country; instead, however, I came over as leading man for Charlotte Cushman, and was regarded merely as a stock actor. Thus I lost my chance. Miss Cushman deplored the mistake more than I ever did. There's no use in crying over spilt milk."

"Your reputation is widespread throughout the country, Mr. Couldock."

"Oh, I know that. I don't complain. Last season I appeared with Mr. Lackaye's company, and my reception everywhere was heartier than that of the star, or Miss Wainwright, or any one else in the cast. I don't say that out of egotism. I tell it to you as a fact."

"But did you not star in *Hazel Kirke*?"

"Yes, in a certain sort of way. My name was given prominence in the printing. Dunstan Kirke was a good part—there was a dignity about the old miller that few characters of that kind possessed. But when it came to a choice between Dunstan Kirke and Luke Fielding, I considered the latter part much the stronger. Boucicault turned out a good piece of work in *The Willow Copse*."

"He took it from the French."

"Yes, but he improved upon the French original. He shaped it to suit an English audience. He added an excellent subplot and he originated some good comedy characters. The French piece, in literal form, would never have been accepted in London. The story was one of unrelieved gloom, and solely concerned Rose and Luke Fielding. Boucicault's version was full of inspiration."

"You also played *Louis XI*."

"Yes. When Boucicault first came to this country, he brought with him his translation of Casimir Delavigne's play and gave readings from it at Hope Chapel. His secretary, Tom De Walden, who was a good friend of mine, told him that there was but one actor who could play *Louis XI*, and that was myself. Boucicault told me I could have the piece if I could produce it at the Broadway Theatre. I had just concluded a successful engagement in George Boker's *Betrothal*, and as I preferred that piece my negotiations with Boucicault fell through. Later, Tom De Walden himself made me a version of *Louis XI*, which I produced in Buffalo. Boucicault and his wife happened to be stopping in Niagara, at the Clifton House, and he thought he smelt a rat. He came over to Buffalo post-haste, made a great pow-wow, and said that Tom De Walden, as his secretary, had access to his manuscripts and had stolen his *Louis XI*. But after the performance, when he came to sup with me, he said Tom's version was so bad that it couldn't by any chance have been stolen from his masterpiece. He complimented me highly upon my performance of *Louis*, and ended by giving me his version of the play. In comparison of the two works, I failed to find the great Dion's version superior to De Walden's, and I retained the latter's in my repertoire. When I opened at Laura Keane's in New York, it was the De Walden piece that I used. In '59, while I was playing at the Gaiety in New Orleans, Boucicault showed me the *Louis XI* wardrobe that he had imported from Paris. He told me that it was his intention to play *Louis* himself some day, and years afterward, when he leased Booth's Theatre, he put on the play and gave one of the most extraordinary exhibitions in the history of the drama. Irving still uses the Boucicault version of *Louis XI*."

"What is your opinion of Irving?"

"As a man, charming and delightful. He possesses unusual personal magnetism. What he has done for the profession cannot be over-estimated. When a player is ranked the

social equal of statesmen like Gladstone, we have good cause to be proud. In conferring the honor of knighthood upon Irving the entire dramatic profession was honored by Her Majesty. Macready would doubtless have been similarly honored, but in his day statesmen would have regarded the knighting of an actor as an encroachment upon their rights."

"And your opinion of Sir Henry as an actor?"

"I can best answer that question by retelling an anecdote of Charles Young, the tragedian. Young was a disciple of the John Philip Kemble school, measured, slow and punctilious. Macready, on the contrary, was spontaneous. He had no elocutionary method, whatsoever. He cut up his speeches and delivered them, fast or slow, as the mood took him. But whatever came from Macready's lips sounded like the spontaneous utterance of the man himself. Young was naturally jealous of Macready, whose school was directly opposed to his own. At a dinner one day an old nobleman inveigled Young into a discussion about the theatre. Young hated to talk shop, but the rank of his questioner forbade him to cut the conversation short. 'Pray, what do you think of Charles Kean, Mr. Young?' inquired the old nobleman. Young hemmed and hawed, and then slipped out: 'He's a great young man, a very great young man. He loves his mother.' The old nobleman was somewhat perturbed at this strange answer, but he continued to push his inquiries. 'And pray, what do you think of Macready, Mr. Young?' To which Young, after further hemming and hawing, responded, 'He's a great, a very great—mistake.' Now when you ask me my opinion of Irving as an actor, I give you this same answer: 'He's a great, a very great mistake.'"

"What characters have you seen him play?"

"I saw his Charles the First and his Shylock—a respectable, competent performance, in no sense great or worth raving over. I never saw him in *The Bells*, where I imagine he might be impressive, as there is a genuine spirit of weirdness in his work. I saw an act of his, *Richelieu*, and I sat through his entire *Macbeth*, which, without exception, was the worst performance I ever witnessed."

"How do you compare Macready and Forrest?"

"Forrest was a great power. It's unjust of old-timers to refer to him as a rant. As I understand the word, rant signifies noise without passion. Forrest had a magnificent voice, and he made a great deal of noise, but he had also genuine power and passion. In spiritual and poetic interpretation he lacked all those attributes that made Macready great. Macready was the master. His *Macbeth*, *Hotspur*, and *Werner* were unapproachable."

"Did you attend the theatre often as a youth, Mr. Couldock?"

"Yes; I saw all the great ones. Tyrone Power was a favorite of mine. No Irish comedian since his day has equaled him. Hudson was the nearest approach to Power. I've no doubt but John Bronham made a good *Sir Lucius*. I never saw him in the part, but he was probably genial and gentlemanly. People went to see John Bronham for the sake of the impromptu speeches he made between the acts. But to return to Tyrone Power: I well remember how eagerly his admirers looked forward to his return from America. He was billed to appear at the Haymarket Theatre, and people went night after night in the hope that he would arrive suddenly and play in some favorite piece. I was in the theatre one night—it was fully three weeks after the date scheduled for his return—when the news circulated about that Power's vessel, the *President*, had been sighted off Holyhead. Alas! it was a false report. The *President* sailed from New York with her precious freight, but she never reached port. Sad fate for a man who was the soul of gaiety and brought honest mirth to all men. I have heard old players say that Power was a hard man to work with. He had a mania for keeping the stage in a bustle, and his incessant vivacity, however delightful it may have been to the audience, was extremely disconcerting to the players on the stage with him. He would disarrange the prescribed 'business' and ride rough-shod over all that the stage-manager had dictated at rehearsals. Moreover, he had a strange habit of sneaking the lines of the other characters. His lips would be tightly closed, and the audience would be unaware of this eccentricity. But the poor fellows playing with him would hear him distinctly pronouncing the lines they were endeavoring to utter."

Mr. Couldock took down an old scrap-book, filled with rare pictures of actors dead and gone—"giants of other days." After commenting succinctly upon their individual merits, he turned to a page covered with ink blots and scratches.

"The day I bought this scrap-book, my little grandson, happening to be left alone with an ink bottle, amused himself by scratching all over the page. I lost my temper with the little fellow and reproved him severely. Now he is dead—God rest his little soul!—and I turn to this page to-day as the best in the whole book."

CHRISTIAN ENDEAVOR CONVENTION, NASHVILLE, TENN.

For the above occasion the Southern Railway announces rate of one single first-class fare for the round trip. Tickets will be sold July 2nd to 5th, inclusive.

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Detailed information as to rates, descriptive matter of the route, &c., may be obtained by addressing Alex. S. Thwaitt, Eastern Passenger Agent, 271 Broadway, New York

ENGAGEMENTS.

W. G. Shand, at present connected with the press bureau of Buffalo Bill's Wild West, will go ahead of Matthews and Bulger next season.

Florence Gerald has closed with the Great Northern Stock company, Chicago, to originate the comedy role in Chattanooga.

George J. Elmora, for Summer with Spear's Comedy company, joining at Bar Harbor, Maine, on June 20.

Robert Hunter, as press representative of the Manhattan Beach Amusement Company.

Belle Chamberlin, who made her first appearance with The Bostonians last season, singing at short notice the roles of Allan a Dale in *Robin Hood* and Dolores in *The Serenade*, owing to indisposition of Jessie Bartlett Davis, during the recent engagement of The Bostonians at Wallack's Theatre, re-engaged for next season as understudy for Mrs. Davis. Miss Chamberlin is now singing in grand opera at Suburban Park, St. Louis.

James K. Applebee, Harold Kennedy, and Lillian Evans, with the Kennedy Players for next season.

Willis F. Granger, with Augustin Daly's company.

B. T. Ringgold, with Andrew Mack.

Sam Fletcher, to go ahead of What Happened to Jones.

Marie Haynes, with the Cummings Stock company, at Detroit.

Eugene O'Rourke, with the new Casino review.

Palmer Collins, with Charles Coghlan.

Celia Griffith, with Joseph Arthur's *On the Banks of the Wabash*, a revised version of *The Salt of the Earth*.

Lawrence Johnson, Royal C. Stout, and John E. Lane, re-engaged by J. E. Toole for next season, being Mr. Lane's fifth season with Mr. Toole.

Adelaide Goudre (Mrs. Frank I. Frayne), with James Wallick for *When London Sleeps*.

Winona Shannon, for the Kecey-Shannon company next season.

Frederick Rond, Edward S. Abeles, John B. Maher, John F. Ward, Nita Allen, May Vokes, and Helen Reimer, for Smyth and Rice's production of Henry Guy Carlton's new comedy, *A Wise Child's Father*, opening Sept. 12.

For Rice and Barton's attractions: Frankie Haines, Hattie Mills, Lillian Washburn, Josie Flynn, Idvlla Vyner, Jeannette Elliott, Elsie Jones, May Gebhardt, Ida Stoddard, Ida Austin, Flossie Drew, Annie Davis, Annie Gordon, Florence Coleman, Gertrude Lynch, Arletta Kennedy, Nellie Hamilton, Princeton Sisters, Four Conchitta Sisters, J. Herbert Mack, Carl F. Williams, Gus Hogan, Jacob Miller, W. A. Haug, Billy Klosterman, George L. Chennell, Sam Schiller, Udell and Pearce, Barton and Eckhoff, Cain and Newcomb, Tonney and Mack, Miles and Raymond, Swan and Bamard, and Mullen and Dunn.

Neva Harrison, to play *Queen in When London Sleeps*, opening on Aug. 15.

Addie Keim, for the Lyceum Theatre Stock company: George Irving and Lloyd Carlton, for *The Little Minister*; and Roy Pigeon, for *The White Heather*—all graduates of the American Academy of the Dramatic Arts.

George Honey, re-engaged by Evans and Mann, for *The French Maid*.

Len B. Sloss, with Broadhurst Brothers as acting manager for *What Happened to Jones*. Sam Fletcher, to go in advance of the same organization.

Frank Durant, for the character role in *A Guilty Mother*.

Jessie Emison, re-engaged by Manager Otto H. Krause, for the Jennie Holman company.

Blanche Johnson, for Marjory in *What Happened to Jones*.

Flora, with Sullivan's Troubadours for next season. During her tour of forty-four weeks, ended at Clinton, Mass., on June 4, Flora performed her dances 422 times.

Adeline Adler, a recent graduate of the Stanhope-Wheatcroft Dramatic School, with Jacob Litt for the ingenue role in *Sporting Life*.

G. R. Randolph and Fannie Eldredge, as Mulot and Sister Simplice, respectively, for *The Two Vagrants*.

Harry Dickson, as one of the comedians of the Summer opera company at the Lyceum Theatre, Memphis, Tenn., commencing June 23.

Gus Yorke, Nick Adams, Mayme Kelso, and John McVeigh, by Fred Peel, for *Casey's Wife*.

Gertrude Dion Magill, by Oliver Byron as leading lady for the Great Gotham Stock company next season.

Adeline Adler, who graduated last month from the Stanhope-Wheatcroft Dramatic School, by Jacob Litt, for an important role in *Sporting Life*.

Lloyd Rand, as alternating tenor with The Bostonians next season. Mr. Rand is a pupil of Professor Bristol, and is said to have a voice of an unusually fine quality.

Jeanette Lowrie, for Jacob Litt's melodramatic production, *Sporting Life*.

George Woodward and Ernest Hastings for Viola Allen's company.

Clarence Handyside, re-engaged with Nat C. Goodwin. He will also play the leading role in J. H. Wallick's *A Guilty Mother* during the New York run of the piece.

Mrs. Elise Vandenhoff, with the Warde-James-Rhea combination.

The Peruchi-Belden company are booked solid through the Summer to Sept. 3, playing only guarantees. For the regular season, opening Aug. 2, the following are engaged: Carleton Sisters, Ella Belden, Marie Warren, Eva Thatcher, Ella Conlin, George W. Wright, James G. Morton, Richard W. Meredith, Thomas Bawn, Lawrence Gaillard, Theo. Stark, Harry Robertson, Thomas Jackson, Chelso D. Peruchi, proprietor and manager; J. G. Morton, stage-manager; Robert Belden, treasurer; Perry Morris, advance representative; Thomas Jackson, press agent; R. D. Edwards, musical director; T. L. Brewer, master of transportation.

Orlando Harley, late of Madame Albani's Concert company, will leave for America to-day.
—E. NEWTON DALY.

TELEGRAPHIC NEWS

CHICAGO.

Two Strong Summer Successes—The Penalties of the Careless Coon Comedian—Notes.

(Special to The Mirror.)

CHICAGO, June 20.

The lake breezes came to our rescue last week, along with a welcome drop on the part of the mercury, and the theatres benefited greatly thereby. McVicker's and the Grand Opera House are having a race for supremacy. At McVicker's the magnificent production which Manager Litt has given to Shenandoah has earned the patronage of the multitude, and Jacob's local manager, Mr. Dingwall, is spending the best part of his time in depositing large amounts of what is popularly termed "the long green" to the Litt account in the bank. Manager Litt's liberality has met with a just reward, and the Howard play bids fair to run through the Summer at McVicker's, as it should.

If a man wants to occupy a place at the Grand to enjoy Weber and Fields' company in Fosse Cafe and the rest of it he must engage his seats many days ahead, for everyone in town appears to have a desire to see the two well-known Germans, Sam Bernard, Ross and Fenton, Peter F. Dailey, and John T. Kelly. They might remain with us forever, and they are still to be with us a week or two.

Our friend, James Hutton, erstwhile manager of the Lincoln Theatre, has branched out. Joining hands with Ollie Hagan he has secured leases of the Schiller and the Alhambra, and, in connection with the Lincoln, he will have a little circuit of his own here next season. No one deserves a greater degree of success hereabouts than Hutton, and we all wish him well.

Manager George A. Fair closed the Schiller last week in order that he might go up into Wisconsin and look after his Summer resort hotel, but Gustav Laders, director of the orchestra, saw possibilities in the house and he reopened it last night in connection with Maurice Hageman with Erminie, the cast including Pannie Myers, Babette Rodney, Seth Crane, Frank Rushworth, and Mountjoy Walker. Faust will follow, and I do not know of a better director than Gus Laders.

Manager John W. Dunne is spending the Summer here arranging for a Milk White Flag for next season and talking with Mathews and Bulger, who go out under the Dunne Ryley management in a new farce-comedy, the title of which, by the way, has been changed to By the Sea Waves.

Hooley's closed for the season last Saturday night, after two very good weeks of The Circus Girl, and Manager Harry J. Powers will devote the Summer to making Hooley's a new house, opening his first regular season in August with Herbert Kelcey and Effie Shannon in The Moth and the Flame.

One day last week in the police court two colored boys were brought up on a charge of vagrancy. After the arresting officer had told his story I asked the first boy his name and business, if any. He handed me a letter addressed "To Whom It May Concern," and which read about like this: "This is to certify that James Blank is one of the best buck and wing dancers I have ever seen, and I cheerfully recommend him to any one seeking talent in that direction." It was signed by a well known manager of dark brown specialists, and was a very good alibi in a vagrancy case. When I asked the second colored youth his occupation he handed me a next season's contract with a colored minstrel troupe. What caught me was the list of fines. It read like this:

The following privileges are for sale and will be taken out the first salary day:

Missing Performances	\$5.00 to \$10.00
Missing Parade	2.00
Missing Rehearsal	2.00
Missing Band Concert	2.00
Drunk	\$5.00 to \$10.00
Appearing on Street with Boots or Shoes Unpolished	1.00
Crap Shooting on Car or in Theatre	3.00
Late at Performance	\$1.00 to \$3.00
Late at Band Concert	1.00
Sleep on First Part	1.00
Sleep on First Part, second offense	2.00
Sold Linen, Street or Stage	2.00
Washing Linen on Car	2.00

It is a good thing that these penalties did not obtain here during the visit of the Lamb's Minstrels, for I saw Henry Clay Barnabee fall asleep three times in the first part. That would have cost him \$6, and with the salary of \$1 per week he would have quit loser. The item "Drunk, 5 to 10" is all right. Those hours ought to suit anyone.

Daily rehearsals of Lincoln J. Carter's new war play, Chattanooga, are being held at the Columbia and we will see its first production on any stage next Saturday evening, the night of Derby Day.

Will Hepner, the man who defies baldness, is here for a few days on business. It may be a singular coincidence, but the fact remains that the hairy wild man is billed at the dime museum this week.

George S. Wood, the popular press agent of Hopkins', will manage Pains' big fireworks show, Cuba, at the Coliseum Gardens, and Charles R. Macdonald will do the press work. The opening is set for July 2 and 500 people will be employed.

John Church was re-elected president of Chicago's National Printing Company the other day and E. H. Macy vice president. Just after his election Mr. Church left for New York to meet the Brothers Byrne, for whom he is getting out forty styles of lithographs for their new play, Going to the Races.

"Punch" Wheeler writes me as follows: "An agent, friend of ours, has been running a laundry since the season closed, and yesterday sold out to his partner for what was left of a meal ticket. Now he is booking a tragedian for next season, and has a letter from Junction City, where the local manager wanted the tragedian sure for one night, saying, 'Last year he played Richard III. here and the people are laughing yet.'"

The Nominee is being presented this week by the stock company at Hopkins' Theatre.

As last Thursday was Bunker Hill Day I, as a loyal American citizen, made it a souvenir event in the police court and decorated every warrant issued with a Stars and Stripes "poster." Subsequently the officers took them and went out and flagged the prisoners. (Regards to Barnabee.)

Manager Jake Rosenthal and his bride (Kathryn Osterman) are visiting Chicago.

You can't beat that man of Lincoln J. Carter! Who else would ever think of engaging a man named Oscar Eagle for a new war play? And the best of it is that Eagle is a good actor and an American.

Wilton Lackaye tells me that when Blanche Walsh was arrested the other day in New York city for riding a bicycle without a lamp she indignantly exclaimed: "They would not dare to

do this in England." If you will all rise we will join in singing "God Save the Queen!"

Charles J. Ross has captured his dresser, who absconded with his watch and \$225. He was found in Flint, Mich. Any man who would steal would go to Flint. Tag! "Biff" HALL.

BOSTON.

Few Events of Note at the Hub—The Brown Sale.

(Special to The Mirror.)

BOSTON, June 20.

By the closing of the successful Summer season at the Hollis, Boston theatricals reach their lowest point, for only the Castle Square and Tremont are kept open.

The only change of bill to-night was made at the Castle Square, where The Charity Ball was revived with very nearly the same cast that marked its presentation last Fall. The changes present Frances Drake and Maude Odell, who have joined the Castle Square forces since that time, and Lizzie Morgan, one of the most valuable members of the company, who was away from the theatre temporarily when the play was given before. For souvenirs this week portraits of Lilhan Lawrence in Young Mrs. Wilthrop will be given.

What is known as the second edition of Around the Town was given at the Tremont to-night. The chief change in the piece is the substitution of Mae Lowery for Catherine Linyard, who played so charmingly the leading part, and who now returns to the Casino for the Summer. Miss Lowery was well received and proved a clever addition to the company. Another important change will be made next week, when John E. Henshaw will retire and his place be taken by Jack Mason, who has not been seen here for some time, and whose popularity will do much for the success of the production.

Walter Kennedy makes a change of bill at the Palace, and presents The Man of Iron, which gives him a chance to introduce his feats of strength.

Charles J. Rich, assistant manager at the Hollis Street, will go to New Hampshire instead of spending July and August at Nantucket.

At the Castle Square the work of redecorating the auditorium has been going on for several weeks, but it has been done so skillfully as not to interfere with the performances. John E. Henshaw and May Ten Broeck retire from Around the Town to make preparations for their coming starring tour, which will open in August.

Helen Harrington was one of the conspicuous successes of The Telephone Girl. She is an artist in the impersonation of eccentric characters.

Charles Mackey is out of the cast at the Castle "square this week, and a native girl is inconceivable.

Mabel Dixey, the pretty sister of Henry E. Dixey, is winning praise for her work in Around the Town at the Tremont.

Harry Cox, who has been in Boston with the Casino company, will go to Albany July 1, and will make his headquarters there during the New York State Fair season.

It was brought out at the meeting of the Common Council last week that there was a balance of \$14,350 still due for rent on the old Boston Public Library building when it was used for the Zoo. The city evidently does not mean to be stuck again, as it has provided that a surety company shall give bond for the payment of rent when the place is opened as a music hall and beer garden, which will probably be next month.

There was a large attendance of professional and personal friends at the funeral of James Wilkes, the actor, which was held at the home of his sister-in-law, in this city, last week. The services were simple but impressive, and the many floral tributes indicated the high regard held for the deceased by his many friends in Boston during his long and successful career in this city. The burial was private.

The Lights of London will be the next play at the Castle Square.

George C. Crager has been in Boston during the week.

George Purdy, who was formerly musical director at the Museum, was in town last week. He goes to Long Lake, in the Adirondacks, for the Summer.

Mrs. E. F. Albee has given up her Beacon Street residence, and goes to New York, where her husband is located as the general manager of Keith's Circuit.

At the weekly meeting of the Ministers' Monday Club last week dramatic art was defended by the Rev. Samuel Lane Loomis, of the Union Congregational Church. The speaker said it was wise to attend the theatre with discrimination and moderation, as the art of the actor is one of the fine arts.

The lobby at the Park has been used for the exhibition of moving pictures, and that of the Boston for a display of the nude in art. Last week vandals broke into the latter and slashed one painting in six places. A reward was offered for the detection of the criminal, but in vain.

Charles Barton was in town last week to testify in a case on trial, and he took the opportunity to call on the many friends made while he was resident manager at the Columbian.

Charles Barnard, the author of The County Fair and other plays, was in town last week and spoke yesterday at the Barnard Memorial Chapel, which was founded by his father, the late Rev. Charles Francis Barnard.

A few weeks ago I told how May Irwin's face was represented among the lithographs outside the Aquarium. Last week the likeness of Willie Collier was posted among the attractions of a minstrel company.

E. H. Crozier, dramatic editor of the Post, has left Boston for a few months' pleasure trip, which will extend to Alaska. During his absence his department is admirably conducted by F. E. Damon.

M. O. Stebbins spoke on Macbeth before the Playgoers' Club last week.

Fritz Thayer has gone to the front, having enlisted as one of the recruits for the United States cavalry service. His theatrical and newspaper friends gave him a great send off on his departure.

For more than a year a big anaconda was loose in the old Public Library building, and was merely discovered by its own clumsiness. It escaped when the place was used for a zoo, and could not be found. Last week it tumbled from the roof, where it had evidently lived, feeding on pigeons. Possibly the crowd of men standing on the sidewalk did not jump when his snakeship landed in a heap among them. It was bundled up and taken to the police station, where it was claimed by the representatives of F. C. Bo took and shipped to Omaha, but not before it had bitten a man who tried to handle the monster.

A final division of the property of John Stetson has been made. Mrs. Stokes, for her share of the estate, receives property taxed in 1897 for \$235,000, while Mr. Stetson gets property taxed for \$513,000.

There was an increased interest in the conclu-

sion of the sale of the James H. Brown collection of dramatic autographs, playbills and curiosities last week. One of the best prices was \$25, paid for a collection of thirty-four playbills, 1780-1828, and thirty prints relating to Joseph Grimaldi and his son, together with Dickens' memoir of Grimaldi, illustrated by Cruikshank. The entire collection being carefully mounted in a quarto scrap book. A second scrap book of Grimaldiana brought \$10. A collection of over two hundred playbills referring to performances of Hamlet between 1777 and 1808 brought \$10.50, while a scrap book collection of playbills and portraits concerning Henry Irving and Ellen Terry sold for \$10. A Charles Kean scrap book brought \$8.50; a lot of material relating to Lawrence Barrett, \$2.25; an Edwin Booth collection of 200 playbills, including a genuine programme of his first appearance on any stage at the Boston Museum, Sept. 10, 1840, went for \$9; a series of articles by T. Allston Brown relating to the history of the American stage, cut from the New York Clipper for \$6; a "Life and Cause of T. P. Cooke" for \$4; 150 playbills and miscellaneous matter referring to Charlotte Cushman for \$2.50; an E. L. Davenport collection for \$2.50; a collection of 110 bills of plays adapted from Dickens' novels for \$5; a Helen Faucit scrap book for \$4.50; and an Edwin Forrest collection of 131 playbills sold for \$3.25.

The Booth material, of which there was a large amount, covering over two pages of the catalogue, brought very good prices, and the same may be said of the rest of the lots referring to celebrated American actors.

A collection of 130 McCullough playbills brought \$8.34; photographs and playbills of Adah Isaacs Menken, in a portfolio, sold for \$3; playbills and other matter relating to Thomas D. ("Jim Crow") Rice for \$4.

The framed portrait and playbill sale opened with the disposal of a large frame of forty-eight lithographic portraits of celebrated American players for 62½ cents, and the prices varied thereafter mainly between 50 cents and \$2, one of the best prices being \$5.50 for a framed Garrick playbill of Drury Lane, dated May 7, 1750. Another Garrick bill of Drury Lane, dated June 5, 1776, sold for \$3.50. A water color of Barnum's Museum, destroyed by fire on July 13, 1865, sold for \$2.50; a water color portrait of Junius Brutus Booth for \$3; an imperial photograph, with autograph of John W. Lake, Booth, for \$2.75; and a water color of the burning of the Fifth Avenue Theatre, New York, on Jan. 1, 1873, for \$2.25.

The chief event of the last day's sale was the disposal of a complete file, in thirty-even volumes, of the programmes of the Boston Theatre from the date of its opening, Sept. 11, 1854 until May 25, 1891. The collection comprised in all 8,011 playbills, and after spirited bidding between the representatives of Eugene Tompkins and the Boston Public Library, was bought by the latter for \$185. A file of Boston Museum playbills, six thousand in all in twenty-five volumes, of dates between 1848 and 1873, brought \$11.25, and 4,234 bills, in twenty-three volumes, of the same theatre, sold for \$8.65.

JAY BENTON.

PHILADELPHIA.

Return of Castle Square Opera Company—At the Parks—Items of Interest.

(Special to The Mirror.)

PHILADELPHIA, June 20.

The season is over and our managers are busy looking over the field and debating on the style of attractions that are likely to prove the most profitable in the future. The light, frothy amusements and dramatic stock companies were undoubtedly successful in the Quaker City; consequently the coming season will be followed on the same lines, with the prospect of additional stock companies.

The dramatic stock company of the Grand Opera House closed its very successful season June 18, having retained the friendship and admiration of the public from its opening night. During the season there were produced The Prisoner of Zenda, Rosedale, Shenandoah, A Tour of the World in Eighty Days, The Ensign, Across the Potomac, and The Red, White and Blue, all under the superior stage direction of Frank Oakes Rose and excellent management of the popular Charles M. Southwell.

The Castle Square Opera company returned to the scene of its original triumph, the Grand Opera House, this evening, and received a grand ovation. The engagement is only for this week, which will end the season of this successful temple of amusement. It Trovatore is the programme for three nights, the week closing with The Chimes of Normandy. The company includes Edith Mason, Lizzie Macnichol, Belle Travers, Florence Reida, Thomas H. Perse, William Wolff, H. Luckstone, a new baritone; William G. Stewart, J. G. Gibson, Frank Ranney, Jennie Millard, F. Moulin, Max Eugene, and a large chorus. At the Wednesday matinee the company will hold a reception on the stage after the performance, which is a special feature and will attract the thousands of admirers of this artistic organization.

Arrangements are now under way by which the Castle Square Opera company will play at Atlantic City for this Summer, opening Frelinger's New Theatre July 11.

George Holland, the well-known actor and stage-manager, the successful lessee of the Girard Avenue Theatre, and a citizen of the Quaker City of whom all are proud, leaves here to assume the direction of the new stock dramatic company at the Grand Opera House, New Orleans.

The electrical exhibition now being held at Nos. 818-820 Chestnut Street is unusually interesting, showing the latest and most astonishing devices and artistic objects.

Hughy Dougherty is re-engaged for next season with Frank Dumont's Minstrels, at the Eleventh Street Opera House.

William Bramwell, favorably remembered from his engagement last season with Eugenie Blair at the Park Theatre, has been engaged by Manager William J. Gilmore as leading man for his new stock company, now being formed for next season at the Park. This is the gentleman for whom I predicted last Spring a brilliant future.

H. Logan Reid, the noted scenic artist, has been engaged by Charles H. Yale to paint the elaborate settings that will be a feature of his new production, The Evil Eye.

All our parks are well patronized. Washington Park, on the Delaware, has Scott's National Military Band, an act from The Telephone Girl, and scenes from The Chimes of Normandy by a good company. Willow Grove presents Brooke's Chicago Marine Band. Woodside Park with variety features introduces the Masons, sketch artists; Luella Miller; the Davenport Brothers, comedy acrobats; the Nelson Sisters, song and dance, and the noted Clivette. The new Chestnut Hill Park has Kalitz's Military Band. Lincoln Park has not opened.

The Standard Theatre will be greatly altered and many improvements added in time for the Fall opening.

Frank Moran, the old-time minstrel and co-

median, has regained his health and is now rusticating at the Hotel de Teller, in this city.

The bookings of first-class stars and combinations for the Auditorium next season continue, and when the attractions are officially announced they will surprise both the profession and the public. Manager Gilmore has the most modern of all our theatres, surpassing all the downtown houses in seating capacity.

Manager Thomas F. Kelly, of the National Theatre, is at his Summer villa, at Cape May, slowly recovering from his recent severe illness. His theatre is already in the hands of carpenters and decorators.

S. FERNBERGER.

WASHINGTON.

The Almighty Dollar Revived—An Operatic Disbandment—A Legal Decision—Notes.

(Special to The Mirror.)

WASHINGTON, June 20.

The Almighty Dollar was produced excellently by the Columbia Theatre Stock company this evening before a large audience. The play has been revised and modernized by Willard Holcomb, of the Post, and the new edition contains much new matter that is exceedingly bright and interesting. The play gives the stock company many chances for clever character work.

James O. Barrows' unctuous performance of the Hon. Bardwell Slope was highly amusing and entertaining. Agnes Findlay as Mrs. Gen. Gilflory gave a most delightful performance and shared in the honors. Maud Haslam as Clara Dart, Margaret Mayo as Libby Ray, Eleanor Browning as Blanche Mosthorpe, William Ingersoll as Roland Vance, J. R. Furlong as Edward Dart, Edwin Mackay as Lord Cairngorm, and John Lancaster as Charley Brood filled out a strong cast. The comedy was mounted with special scenery. Emeralds is in preparation.

The Parry Opera company, at Glen Echo, is presenting this week The Mascot. Frank Deshon as Lorenzo XIII scored pronounced success. The opera is further cast as follows: George Broderick as Farmer Rocco, Charles Hawley as Pippo, Jay C. Taylor as Frederick, Thomas Springer as Matteo, Tom Daly as Parafaute, Viola D'Armon as Fiametta, and Arline Crater as Bettina. The chorus was strong and effective. Fra Diavolo is underlined.

The National Opera Comique company, playing last week at the New National Theatre, has disbanded, the result of unpaid salaries and bad business, commencing in Baltimore three weeks ago. The Grand Duchesse was to have been the opera this week, but the outlook was not satisfactory to the principals for a continuance.

The decree pro confesso passed in the case of the Litho-Marble Decorating Company against Mrs. Harriet S. Blaine, Arthur L. Shreve, W. Robinson Molnar, John W. Albaugh, and Uriah H. Painter, was made absolute 13 by Justice Hagner in Equity Court. It was further ordered that John W. Albaugh and Uriah H. Painter pay to the complainant \$1,311.50. Mr. Painter is given a lien on the Lafayette Square Opera House and other property, and in default of payment within twenty days the building and lots are ordered to be sold. Chapin Brown and Henry P. Blair are appointed trustees for this purpose. The defendants have taken an appeal, and the bond has been fixed at \$3,000.

I had a very pleasant visit during the past week from Dr. W. H. Stephenson, correspondent of THE MIRROR at Wabash, Ind., who was here as a delegate to the convention of the Supreme Body of the Knights of Honor. Mr. Stephenson is an enthusiastic Knight and the proud and happy possessor of a talented family of musicians, who as the Mendelssohn Quartette are in great demand in the West.

Maclyn Arbuckle was a visitor here last week. Edwin W. Voight has drifted into the hotel business in this city and is now running The Carlton, a professional hostelry here, in good shape.

Mr. and Mrs. Giles Shine (Lavinia Shannon) are at their home here for the Summer. Mr. Shine is desirous of obtaining a theatre where he may present a first-class stock company, as he has always been a strong advocate of the stock system.

Sandol Millen, a clever Washington actress who has been for two seasons with Augustin Daly, has signed with Henry V. Donnelly, manager of the Murray Hill Theatre, New York, for the stock company. She will play ingenue roles.

JOHN T. WARDE.

ST. LOUIS.

Opera, Minstrelsy and Vaudeville at the Summer Resorts—Gossip.

(Special to The Mirror.)

St. Louis, June 20.

The Summer season of light opera was inaugurated at Uhrig's Cave last evening with the Dorothy Morton Opera company. John and Frank McNeary since last season have newly painted the pavilion and beautified the grounds of their pretty summer resort and have made it much more attractive, if that could be possible. The opening opera was The Beggar Student. Miss Morton made a bit last night in her singing and acting of the part of Laura and received several recalls. Hubert Wilke was also strong in the title part. As the Countess Palmetta Gertrude Lodge, who is a great favorite here, scored a success and was most cordially applauded. The opening attendance last night was the largest for several years. Reginald Roberts, tenor, was taken with hemorrhages at a rehearsal Saturday and had to be sent to New York. His place was taken by Edward Webb, whose role was taken by Beaumont Smith.

The various strong attractions at Forest Park Highlands last week drew big audiences, and the pavilion was crowded on Sunday night when the new bill was put on. The feature of the week is the Hungarian Boys' Band, who will remain indefinitely. The other cards are Crummins and Gore, the Deonzo Brothers, Ola Hayden and Joe Hayden, and Queens Heatherton. Hereafter two performances a day will be given.

The two acts of Il Trovatore given at the Suburban last week were the feature of the performances. The singing was unusually fine. M. Guille was in fine voice and sang the principal tenor role splendidly. Henri Leoni as the Count showed the power of his rich bass voice. The others also sang well. The minstrel part as well as the vaudeville acts were also well received. Last night the garden scene from Faust was given. The minstrel first part was full of music, and George Fuller Golden, monologist, and the other vaudeville acts were well received. The audience was large.

The Alabama Jubilee Singers, booked at Klondike Park last week, proved failures on the opening night, Sunday, and were canceled. The balance of the week some good vaudeville acts were given. The Deserter, adapted from the French by Miss Engel Summer, and who took the leading part most pleasingly, assisted by Earl Sterling, was a little one act sketch that was a decided success. It will be repeated again this week, with a number of other specialty acts. Jannopoulos and Gumpertz closed at the South-

ern Electric Pavilion last Saturday night. Last night Lewis and Ernest, formerly at Forest Park Highlands, took charge and opened with a minstrel first part, in which they themselves appeared and a good array of strong vaudeville talent. A good audience saw the opening performance.

Bellevue Gardens gave up the ghost week before last after a three weeks' season. The manager failed to pay salaries, although it is said all debts will be settled eventually. The managers of the Garden gave the performers the use of the place for last Saturday night for their benefit, but the attendance was small. It is said that a new deal has been made by which the Garden will reopen in a week or two.

The Oakland Summer Theatre is doing a good business with the Colson Stock company in drama and vaudeville, with a change each week. At Koerner's Gardens last night a change of programme was made and a number of new people were seen as well as new acts presented. The attendance was entirely satisfactory.

At Athletic Park The Old Plantation by Moon light was seen all the week. Cake walks, solos, choruses, buck and wing dancing were the features of the entertainment, as well as a concert. The same bill will be given this week.

Several rainy nights interfered greatly with the attendance at the several resorts last week.

Messrs. Barnham, Ravola, Webster, and Ford, and Miss Izett, of the Southern Electric Pavilion company, which closed last Saturday night, will be transferred to the Suburban, where they will appear in the series of Shakespearean plays to be presented there, beginning July 10.

The benefit to Manager Charles P. Salisbury last Monday afternoon and evening was a very pleasing one to the beneficiary, who has made himself most popular with us all. Both afternoon and evening the Columbia was packed and Mr. Salisbury was called on at each performance for a speech. He left for Milwaukee during the week, but will return early this week for a brief stay.

Maclyn Arbuckle has arrived in the city, where he will remain during the Summer.

Manager Ollie Hagan was in Chicago all last week looking after his new theatrical ventures in that city.

Colonel J. D. Hopkins was in the city yesterday.

Hattie Waters is in the city visiting her relations and taking a rest. W. C. HOWLAND.

BALTIMORE.

Summer Attractions in the Monumental City—Local Gossip.

(Special to The Mirror.)

BALTIMORE, June 20.

All of our theatres are now in darkness and will in all probability remain so until the opening of the Fall season.

At the Music Hall Gilmore's Famous Band is heard in concerts nightly. The attendance at Music Hall this season has been fully up to expectations and the entertainment has been of an unusually high order.

Manager Charles E. Ford is making a great success with the Casino at Electric Park, a resort located but a few miles from the centre of the city. The price of admission is 25 cents and for this a really good vaudeville programme is given. This week there are the following: Les Martine Freres, the World's Trio, Hector and Lauraine, the Nichols Sisters, and Truly Shattuck. After the entertainment dancing is indulged in and in many ways the Park is made attractive.

River View Park, a resort controlled by the City and Suburban Railway Company, is also an attractive resort, containing a Casino in which variety performances are given. Among the numbers on the bill this week are the Lavelles, Gilson and Perry, Ida Russell, Van and Nobrega, Professor Charles E. Artelle, and Joe Bonnell.

John J. Collins, of E. H. Sothorn's company, is visiting his family in our city. Mr. Collins will be with Mr. Sothorn again next season.

Business Manager Tunis F. Dean, of the Academy of Music, is spending some time in New York on personal business.

Baltimore Lodge, No. 7, B. P. O. Elks, has received the deed for the lot on which its new home is to be located. Ground will be broken within the next few days and the building will probably be ready for occupancy about the first of the year.

HAROLD RUTLEDGE.

CINCINNATI.

Opening of the Boston Lyric Opera Company—Coney Island and Other Resorts.

(Special to The Mirror.)

CINCINNATI, June 20.

Yesterday was the opening day of the ten weeks' engagement at Chester Park of the Boston Lyric Opera company. The Mikado was the bill, and at both the afternoon and evening performances the theatre was thronged with an enthusiastic audience. Milton Aborn was Ko Ko; J. K. Murray, Pooh Bah; W. H. Clarke, the Mikado; Henry Hallam, Nanki Poo, and Clara Lane, Yum Yum. Arrangements have been made whereby patrons may secure the same seats on the same night each week of the engagement, and the idea has been adopted by many of the patrons.

On Tuesday and Friday evening the Italian Opera company will give one act of Faust in addition to the performance of The Mikado by the Boston Lyric company.

The bill at Coney Island this week was slightly modified, and instead of vaudeville the theatre was occupied by Burbridge and Boyd's Colossal Pony and Dog Circus. The antics of the animals were very amusing.

Smiley Walker, well known in professional circles, is now the press agent for the Ludlow Lagoon.

The concerts at the Zoo on Tuesdays and Fridays are among the most attractive midsummer entertainments in Cincinnati.

There has been a delay in the completion of the amphitheatre at the Lagoon owing to the failure of the iron work to arrive. It is expected now that it will be fully finished by July 1. In the meantime first-class vaudeville is being given twice daily and all the other attractions at this resort are in full feather, and a prosperous season is promised. WILLIAM SAMPSON.

A NOVEL BY CHANDOS FULTON.

"An Unusual Husband," a novel by Chandos Fulton, has been published by F. T. Neely, New York. The story is that of a man married to two women—one rich in New York, the other poor in Boston. They are ignorant of the duplicity, and the Boston woman, after the bigamist's death, is hired as companion to the richer widow. The truth is exposed by a young artist who loves the Boston widow. A spiritualistic atmosphere is wrought into the story, which is entertainingly written.

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

VI. The Stoical Deadhead.

Yes, I saw you sitting there
With a frigid mien sardonic.
Saw you send the waiter where
Men in white dispense a tonic;
And I played to you that night,
Yet my song and dance voltaire
Brought no single smile to light,
Went as if they were prosaic.

Oh, the other persons cheered,
Seemed to like my act sincerely.
But you simply sat and sneered
Till I hated you most dearly:
And I wondered why you came,
What your odd mind had expected,
Why it all should seem so tame,
Why you'd paid to be dejected.

And you must have been quite well
Because you kept on drinking so,
And I thought—no, I won't tell,
But still I'll keep on thinking so.
You were ousted—for me
Tis no joy to geologists.

Oh, I hear you came in free—
Permit me to apologize!

Definite information has not reached me concerning the price paid by Charles E. Evans and W. D. Mann to E. E. Rice for The French Maid, but I hope that they looked around before closing. Over on the servant-girls' Rialto, in Sixth avenue, I have observed a sign reading, "French maids, \$25." This would seem to be a very fair quotation, and I don't believe that Mr. Rice's terms were so magnanimous.

A pretty state of affairs exists now and then when it comes to the engagements of vaudeville performers, some of them, and very worthy ones, too. Stories have come to me from time to time about the difficulties encountered in securing consecutive dates and in avoiding expensive jumps, and there has seemed no way out of the tangle except for performers of uncommon celebrity, who may pose, to a certain extent, as dictators. But the host of hard-working, conscientious, meritorious ones just below the great headlines get scant consideration. One difficulty of city bookings rests in the unwillingness of vaudeville managers to book performers who have played previously another house in the same town. I have heard of a young woman who held contracts for two weeks at leading houses in a certain city. A month before the beginning of these contracts the young woman had a week off, and was secured to fill in the bill at a more or less obscure but eminently first-class hall in the same place. Her name did not appear in the papers, but somehow the contracting managers learned of the case, and the contracts were promptly canceled. To my mind, the act would have gone better at the canceled houses than almost anywhere else on earth. And how could the first date affect the others? Surely not because the name had been seen. Vaudeville performers, outside the great headlines aforementioned, and as it may seem, draw very little on their names. Your average citizen, paying to be entertained for a few hours, goes to Keith's, to Proctor's, or to Pastor's, because he thinks or has heard that the "show" is good, not because he recognizes names on the bills, and when he comes away it is to forget nine of every ten people in the programme. A most beautiful illustration of the custom in question came to my attention last Summer when I heard of a performer who, with contracts for a week at each of two houses under one management, was canceled by the local manager of one house for playing first at the other house. No comment is necessary, I fancy.

Lee Jarvis sends, all the way from Hong Kong, an amusing contribution to Pigeon English lore, in which, she says, she has become so proficient that she even meditates a Chinese sketch. "My husband, Mr. Jewell," she writes, "lent his chair last week to a friend who is rather weighty, and the weight broke one of the chair poles. The next day the boy who had carried the chair explained: 'Your friend have come this side last night. He belong too muchee fat. He have makee blake chair belong you. Now, no man can use what thing?' William A. Brady should send over for this Mongolian student to do a turn in The Cat and the Cherub, which, I learn, is again going strong in London.

When Tennessee's Pardner closed season at Lawrence, Mass., Phil Hunt, in advance of the company, went to Boston to find the cheapest and best way to send the outfit to New York. He reported to Arthur C. Aiston, proprietor of the company, that a certain steamer afforded the cheapest means to get back. Mr. Aiston, however, wished to send his people back by rail, even though it did cost more, and he told Hunt that he wouldn't consider the steamer route. Hunt knew not what to make of it, and finally asked: "You want to save money, and yet you decline to save \$25. What's the matter with you?" "Well, I'll tell you," Aiston replied: "you see, I'm afraid the Spaniards might capture my scenery if it went by water, and before I knew it they might be playing Tennessee's Pardner over in Madrid, and how could I collect a royalty from them?" Hunt bought a drink and made a note of it for his next season's expense account.

The collection of queer letters continues to grow. From Jacob Litt's office I have the following sent to Mr. Litt by a promising playwright:

SIR: I have written a play which I think it is a tramondus play. I shall be glad to place it in your hands. Which I know that your theatre business it is one of the best. I know that you will have the advantage if you'll have this play. It is my first book I wrote and it will be one of the finest play that ever was played on any stage. I here close my letter and hope to hear from you soon.

Of Mr. Litt's reply I know not, but it is fair to presume that no manager as shrewd as he would let this wonder get away. If he brings out a "tramondus" play next season, we shall know whence it came.

A prominent New York music publisher has permitted me to quote this confidential communication:

DEAR FRIEND:—I thought you would take the pains to get me in ——— Company there are to of us girls we can dance and sing and we are very lively. We could have gone with the ——— opera company but we did not care to go with them because they bust up every place but we would like to get in this Company we work in ——— dry good stor and we both Bord and we want to be actresses we have no homo or no body and so we can do reas we please. Our names are Rose ——— and Katie ——— our age are 18 and 17 we are jung and

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smart and would be willing to act for nothing or for Small Wages till we learned the rounds of the Company. I will say no more hoping we will be a success, good by.

The art of the stage, it has been remarked, is the most comprehensive of arts, not only because it involves all other arts, but because it interests all classes of people. I should say so. And Rose or Katie might turn out to be the greatest Juliet, or Portia, or Lady Macbeth that ever lived. Who can tell?

THE CALLBOY.

MR. BLANEY'S NAVAL RECEPTION.

Since the beginning of the war, the offices of Charles E. Blaney, the farce-comedy impresario, have been conducted on a system of naval discipline patterned after, and rivaling, that employed on Uncle Sam's war vessels. Each member of Mr. Blaney's forces has his official rank, and orders are passed, salutes given, and watches set with due regard for the provisions of the Book of Tactics, or whatever the manual of naval etiquette may be called.

Admiral Blaney went out to Montana on shore duty recently, and a general order posted in the cook's galley announced that in his absence Clay T. Vance would be Acting Admiral; Charles R. Bugbee, Acting Captain; Thomas F. Ballenger, Acting Lieutenant; and John D. Calder, whose office adjoins Mr. Blaney's, Acting Ensign. It is significant of the admirable spirit prevailing on board the craft that during the absence of the commanding officer the discipline did not relax for a moment, and a sharp look-out was kept for any Spanish donasces that might appear in the office.

When the day for the Admiral's return drew near, great preparations were made for his welcome. A detachment of marines, under Acting Captain Bugbee, boarded a Sixth Avenue car, and was conveyed to one of the department stores, on which a requisition was made for several hundred yards of bunting. At the same time, a cutter, containing Acting Ensign Calder and Acting Lieutenant Ballenger, navigated the perilous channel of Broadway as far as Thorley's, where the boat was loaded with American Beauty roses. When the expeditions had returned, Mr. Blaney's private cabin was both tastefully and profusely decorated with the flags and flowers, and a large sign reading: "Welcome to the Admiral," was hung over his desk. As Mr. Blaney mounted the companion way, he was greeted with a salute of twenty-one puffs from the cigars of the assembled forces, and was welcomed back by Acting Admiral Vance in a short address of greeting. Admiral Blaney was deeply moved by this expression of the esteem in which he was held by his associates, and was only able to suggest as a reciprocation an adjournment to a convenient establishment where in these hot days the gin rickey and the mint julep find a ready sale.

BOTH BILLS ARE GENUINE.

It seems that an enterprising printer, who found that the programme of Ford's Theatre for the night that Lincoln was assassinated was in great demand, determined to supply that demand so far as possible. "The evil which the unscrupulous printer wrought," says J. B. Clapp, the Boston critic, in a recent article on the subject, "was far greater than he ever knew; his forged bill has been sold to unsuspecting purchasers at good prices, and within a few years one of the best known book collectors in this country sold through the largest book auctioneers in New York a copy of the bogus bill, both collector and auctioneers thinking it genuine."

But theatrical collectors, despite the apparent spuriousness of this particular bill, have maintained that there was another bill distributed on April 14 at Ford's Theatre which differed from the one accepted as genuine. Among the mass of old playbills of the James H. Brown collection, which was recently sold at auction in Boston, was found a file of the last season at Ford's Theatre, with copious notes by Mr. Brown giving a full history of the so-called mythical bill.

Mr. Clapp, having carefully investigated the matter, declares that there actually were two different bills printed for the President's visit. It seems that early on the morning of April 14, John B. Wright, the stage-manager of Ford's Theatre, ordered Polkinghorn, the printer, to insert in the bills for that night a stanza of a patriotic song and chorus called "Honor to Our Soldiers." Polkinghorn immediately stopped the press and made the necessary alterations in the form, but having already printed some bills for the evening's performance before this alteration

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was ordered he included the earlier set in the lot sent to the theatre, so that both programmes—those with the song and those without it—were used at Ford's Theatre that night. President Lincoln was shot during the third act of the play, before the opportunity came to sing the patriotic song in question.

A NEW PLAY PRODUCED AT ST. PAUL.

Mistakes Will Happen, a new comedy by Grant Stewart, was produced at the Grand Opera House, St. Paul, on Sunday evening and scored an instant success. The play is bright and cleverly constructed.

Mr. Stewart has handled his theme very successfully, and has extracted a great deal of merriment from the complications arising from the admixture of a jealous husband and wife each with little peccadilloes, a theatrical manager who is strenuously opposed to having married people in his company, and a leading man and his actress wife, who are in deadly fear that their marriage will be discovered and the fact that they are married come to the ears of their exacting manager. The jealous husband has a penchant for actresses and his wife has a fondness for leading men. Everybody gets into hot water, but finally it is all straightened out to everybody's satisfaction, and in the end the jealous husband, with the full consent of his wife, becomes the backer of a play which the leading man has written. Mr. Stewart has given a distinctly Frenchy flavor to the work, and has succeeded in introducing several decidedly novel situations.

Mistakes Will Happen will go out the coming season under the management of Jacob Litt. Charles Dickinson has been engaged to play the leading character, and he will be supported by as strong a company as can be secured.

GEORGE CARON NOT DEAD.

It was reported to THE MIRROR last week, Monday evening, on what seemed the very best authority, that George Caron, of Caron and Herbert, had died, and an item to that effect was published. It turned out that the report had no foundation, and that Caron, while very ill, was still in the land of the living. Mrs. Caron received a large number of telegrams and letters of sympathy, and her husband had the pleasure of hearing what his friends thought of him. There is a bare possibility that he may recover, but his illness is of so serious a nature that his death may be looked for at any time.

P. W. L. AFFAIRS.

At the meeting of the Professional Woman's League yesterday, Marguerite Lindley gave another talk on expert bandaging, practically illustrated.

The League is doing good work toward relieving the sufferers in the war. Twenty-five dollars has been contributed to the Red Cross Society, and the same amount to the fund of the Daughters of 1812.

Secretary Alice Brown, as Chairman of the Library Committee, has sent numbers of books and magazines to the members of the Seventy-first Regiment, and others to the New England Society for distribution.

MUSICAL NOTES.

Rudolph Aronson's march, "For Love or War," was played on the cruiser New York the night before the sinking of the Merrimac. Mr. Aronson has received a concert programme, printed on board.

The graduating class of the New York German Conservatory of Music gave a concert at Chickering Hall last Wednesday. The medal annually offered for general proficiency was awarded to Mamie Keefe.

Maurice Grau has added Marcella Sembrich to his list of opera celebrities for next season.

Nahan Franko's concerts at Terrace Garden will begin next Sunday evening.

AMONG THE DRAMATISTS.

Walter E. Hoffman has adapted from the French a romantic comic operetta in one act, entitled Mam'zelle Yvonne, the music being by Th. Semet.

Owen Ferree has completed a patriotic play for the Gadsden, bearing the timely title of The Young American. The piece will shortly receive a pretentious production with every scenic accessory.

Howard P. Taylor has completed a new three-act comedy, A Drummer in Petticoats.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]
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1432 BROADWAY, COR. FORTIETH STREET

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CURRENT AMUSEMENTS.

Week Ending June 25.

New York.
METROPOLE (Third Ave. and 143d St.) The Nights in a Bar Room.
OLYMPIA (Third Ave. bet 139th and 140th Sts.) Closed.
HARLEM OPERA HOUSE (135th St. nr. Seventh Ave.) The Mikado.
HARLEM MUSIC HALL (136th St. nr. Seventh Ave.) Vaudeville.
COLUMBUS (135th St. nr. Lexington Ave.) Closed.
CENTRAL OPERA HOUSE (67th St. nr. Third Ave.) Vaudeville.
FLAMINGO PALACE (36th St. bet. Lex. and Third Ave.) Continuous Vaudeville—1:30 to 11:00 P. M.
CARNegie HALL (Seventh Ave. and 57th St.) Closed.
OLYMPIA (Broadway and 45th St.) Closed.
LYRIC (Broadway and 44th St.) Closed.
AMERICAN (Eighth Ave. and 41st St.) The Gondoliers.
MURRAY HILL (Lexington Ave. and 41st St.) Closed.
BROADWAY (Broadway and 41st St.) Closed.
KNICKERBOCKER (Broadway and 39th St.) Closed.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.) Closed.
THE CASINO (Broadway and 39th St.) Hamlet—Revised—8 to 10 Times.
CASINO ROOF-GARDEN (Broadway and 39th St.) Vaudeville.
KNICKERBOCKER (Broadway and 39th St.) Closed.
HERALD SQUARE (Broadway and 35th St.) The Ragged Dicks—1 to 6 Times.
GARRICK (34th St. East of Sixth Ave.) Closed.
KOSTER & BIAL'S (145-149 West 34th St.) Vaudeville.
MANHATTAN (135-137 Broadway) Closed.
THIRD AVENUE (Third Ave. and 31st St.) Closed.
ELJOU (135 Broadway) Closed.
WALLACK'S (Broadway and 30th St.) Closed.
DALY'S (Broadway and 30th St.) Closed.
WEBER AND FIELDS' (Broadway and 29th St.) Closed.
SAM T. JACK'S (Broadway and 29th St.) Closed.
FIFTH AVENUE (Broadway and 29th St.) 15th Week of Sea, Pines—45 to 98 Performances—Divorces—15 to 21 Times.
THE GARDEN (Madison Ave. and 27th St.) Closed.
MINER'S (313-314 Eighth Ave.) Closed.
MADISON SQUARE (34th St. nr. Broadway) Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.) Closed.
EDEN MUSEE (West 23d St. nr. Sixth Ave.) Phrases in Wax—4 to 6 Times.
GRAND OPERA HOUSE (Eighth Ave. and 24th St.) Closed.
PROCTOR'S (33d St. bet. 6th and 7th Ave.) Continuous Vaudeville—1:30 to 11:00 P. M.
POURCELOT'S (14th St. nr. Sixth Ave.) Closed.
IRVING PLACE (Southwest cor. 15th St.) Closed.
KEITH'S (East 14th St. nr. Broadway) Continuous Vaudeville—1:30 to 11:00 P. M.
ACADEMY (Irving Place and 14th St.) Closed.
TONY PASTOR'S (Tammany Building, 14th St.) Continuous Vaudeville—1:30 to 11:00 P. M.
STAR (Broadway and 13th St.) Closed.
GERMANIA (147 East 8th St.) Closed.
LONDON (325-327 Bowery) Closed.
PROFESSOR (135 Broadway and 29th St.) Closed.
MINER'S (135-137 Bowery) Closed.
THALIA (45-47 Bowery) Closed.
WINDSOR (45-47 Bowery) Closed.

Brooklyn.
ACADEMY OF MUSIC (175 to 194 Montague St.) Closed.
PARK (383 Fulton St.) Closed.
HYDE AND HERMAN'S (Adams St. nr. Myrtle Ave.) Closed.
AMERICAN (Driggs Ave. and South 4th St.) Closed.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.) Closed.
UNIQUE (134-136 Grand St.) Closed.
LYCEUM (Montrose Ave. and Leonard St.) Closed.
THE AMPHION (427-441 Bedford Ave.) Closed.
STAR (391-397 Jay St. nr. Fulton St.) Closed.
ELJOU (101-107 South 6th St.) Closed.
COLUMBIA (Washington, Tillary and Adams Sts.) Closed.
GAYETY (Broadway and Middleton St.) Closed.
ELJOU (Smith and Livingston Sts.) Closed.
MONTAUK (585-587 Fulton St.) Closed.
MUSIC HALL (Fulton St. and Alabama Ave.) Closed.

THE THEATRE TAX.

THE tax on theatres—an ill-digested and inequitable provision, embodied in the war revenue bill in Congress and recently criticised in THE MIRROR—has become a law.

By this bill the most insignificant theatre in the country is compelled to pay a tax as great as the most prominent theatre. In other words, a rural theatre with annual gross revenues of \$12,000, the profit from which may be not more than \$1,000, must pay to the Government as much as a metropolitan theatre with a gross revenue of \$100,000 and a corresponding profit.

It is to be hoped that theatrical prosperity next season may be so great that this discrepancy will not be felt even by the manager of the least profitable theatre in the land.

A NEWSPAPER BIGOT.

Sir HENRY IRVING delivered his opening address at Cambridge yesterday as Rede Lecturer, a place which he holds as successor to Mr. JOHN RUSKIN, MATTHEW ARNOLD and THOMAS HUXLEY. But when one thinks of it, it is any more absurd than that Mr. ALFRED AUSTIN should be the successor of ALFRED TENNYSON.—Evening Sun.

THAT there are bigots who are permitted to spoil space in newspapers is as well known as that there are bigots who draw contempt upon other professions to which they are accredited.

The foregoing slur upon the foremost actor of his time, a slur that also reflects upon the great profession that this actor has eminently honored, is but one of many kindred expressions that have appeared from time to time in the editorial columns of the newspaper from which it is taken. If it were possible to resurrect from their natural limbo all of these proofs that asininity commands employment upon the occasional newspaper that pretends to be modern and therefore intelligent, an analysis of them together would suggest that they were as common in origin as they have been inept and shallow in idea.

There has been nothing accidental in the growing prominence of HENRY IRVING. Even the honor of knighthood added nothing to the man who deserved it, yet who really was as great a force before it as he has been recognized to be since its bestowal. Great seats of learning in Great Britain and in this country have recognized in this actor one of the greatest minds of his time, and on the occasions of his appearances as orator or lecturer in universities or at functions where the greatest intellects that related to those occasions have been assembled IRVING has risen to every event and dominated every environment. By the consent of all men of judgment and authority who have associated with this actor, he would have distinguished himself relatively as he has distinguished himself in the theatre in any great profession that he might have elected to adorn. He is one of the mental forces of his time. He is the peer as well as the associate of the greatest men of his country in artistic, professional, scientific and educational life. He is honored by them, and like them he contributes to the sum of human knowledge and to human development.

And such a man is sneered at in honorable company, and one of the greatest of English universities is ridiculed with him, by a paragraphic scribbler whose obscurity in his immediate neighborhood is probably as perfect as his journalistic anonymity!

OBSELETE.

NEXT to the preacher who inveighs against the stage, yet in the same breath confesses that he knows nothing about the stage from personal observation, comes the newspaper writer who condemns the profession of the theatre as immoral because members of the profession now and then perform in pieces that are vulgar in act or suggestion.

While there are traditional reasons for abuse of the theatre by a certain class of clergymen, there is no reason why a fool or a bigot should have a license to write foolishness or bigotry in a newspaper. It is to be expected that pulpits in small places will continue to resound with breathings against the stage and all that thereto appertains. As a rule, the pulpits in small places are small pulpits, and it is meet that they should be occupied by small men. Such preachers usually hold forth exactly as their theological forbears held forth a hundred years ago. It is still the fashion in such pulpits to describe Hell as a literal locality whose lakes of burning brimstone are peopled by the wicked; and those who occupy such pulpits themselves assume an authority to consign to these superheated precincts all persons who do not agree with them as to the simplest ethics of human conduct. It is not strange that such preachers rail against the stage, for small preachers before them have railed against the stage from time immemorial.

This consideration of preachers, of course, has nothing to do with the greater men in the pulpit or with modern religious oratory, which recognizes the development of the race, formulates up-to-date ideas, and thus makes people happier as well as better. The theatre in its better estate, in fact, has no more honest, broad-minded and philosophic friends than among eminent preachers, whose wide influence for good is the best evidence of their value in the economy of civilization.

And while the pulpit has enough men of modern instinct to convince, from their own experience, the better and more influential public of the church of the fact that the theatre is an institution which, on the whole, educates and inspires those who frequent it, the press itself, aside from the freakish, the sensational and the ignorant elements that find expression in it, is fair to the stage and helpful to the best stage work. The cases in which actors are held accountable for the vehicles in which a vulgar management exploits them are naturally few. The newspapers that argue immorality of stage people because some actors are forced by vulgar

management to appear in pieces that please the vulgar are happily so few that when one so argues it excites contempt. The only secular newspaper that has advanced such a proposition recently is the Boston Times, whose writer on this subject must be a small preacher at the moment waiting for a small pulpit.

PERSONAL.

HARRIGAN.—Edward Harrigan, the fecund originator of local drama, has taken up his residence in Brooklyn. He is at work upon a new play, the central character of which is a New Yorker who suffers reverses of fortune somewhat after the manner of Old Lavender.

HOPPER.—Edna Wallace Hopper, who was attacked last week with hemorrhages that threatened to prove fatal, has sufficiently recovered to be out again.

HARRIS.—Wadsworth Harris, who played Banquo in Madame Modjeska's production of Macbeth last season, has been invited to give a Shakespearean recital at Yale University in the Fall.

WILLS.—A memoir of W. G. Wills, the Irish dramatist, has recently been published by his brother, Freeman. Wills wrote Olivia, Charles I., and other plays for Irving, and a drama, which has Rienzi for its principal figure, may yet see the light at the London Lyceum.

LANG.—Albert Lang was especially engaged to stage The Ragged Regiment, produced last night at the Herald Square Theatre.

CARROLL.—Richard F. Carroll is soon to be married to a society belle of Baltimore.

DE ANGELIS.—Jefferson De Angelis will sail for London June 27.

IRWIN.—May Irwin left town last Friday for her Summer home in the Thousand Islands.

EUSTACE.—Jennie Eustace has sent over from England a very handsomely printed circular containing the enthusiastic praise of the English, Irish, Scotch, and Welsh press upon her performance of Madame Sans Gene.

SOOTHERN.—E. H. Sothern attended the Brown sale of playbills in Boston last week and made a number of purchases, especially of material pertaining to his father. Among other collectors present at the sale were Evert Jansen Wendell and Alfred Beck.

FRIEDLANDER.—Samuel H. Friedlander, manager of the Baldwin Theatre, San Francisco, is the author of an essay recently published by the Pacific Christian, controverting the contention of clergymen in that paper that the theatre is an enemy of religion.

COOPER.—Schenck Cooper, the Brooklyn correspondent of THE MIRROR, has gone to Nantucket, according to his habit for years, for the Summer.

DAVIS.—Fay Davis, the young American actress, with George Alexander's company in London, has scored another success in Mr. Alexander's latest production, The Ambassador.

OTIS.—Elita Proctor Otis has signed with Jacob Litt for next season to play the leading role in Sporting Life.

SHANNON.—Effie Shannon was made ill by the extreme heat of the early part of last week, but played pluckily until the closing of The Moth and the Flame at the Lyceum on Saturday. She will proceed at once to the Catskills for a Summer of rest.

REHAN.—Ada Rehan, before sailing for Europe on June 11, decided to defer the building of her new country home on Montauk Point, L. I., owing to the location of an army camp in the vicinity.

BONIFACE.—George C. Boniface, Sr., has been engaged through Colonel T. Allston Brown for the Lyceum Theatre stock.

JONES.—Walter Jones did not appear on the Casino roof-garden on Saturday night. He is to appear in the new review, and decided not to venture into vaudeville.

CLARK.—Annie Clark was overcome by the heat, June 13, and failed to appear to play in Diplomacy at the Herald Square. Louise Rial assumed her part for the week.

HAMLIN.—Fred R. Hamlin reached town from Chicago in time for the Suburban on Saturday. A friend gave him a quiet tip, he invested on "Tillo," and his winnings will pay all the expenses of his vacation.

GREENE.—Clay M. Greene is putting the finishing touches on two new comedies from his pen.

LEFFINGWELL.—Miron Leffingwell, having disposed of the rights of his Cuban drama, The Dawn of Freedom, to Paul Gilmore, leaves this week for Washington, where he will spend the rest of the month.

WORTHING.—Frank Worthing, who is to be Viola Allen's leading man next season, recently played E. H. Sothern's role of Jack Hammerton in the London production of The Highest Bidder.

WILLIAMS.—Odell Williams is ill in London and out of the cast of The Heart of Maryland.

THE MAN WHO MADE THE HIT.

Last year we launched a comedy—
The kind devoid of plot,
A sort of gay conglomerate
Of dances, songs and rot—
And in the cast was Scroggins,
Who couldn't act a bit,
But, just the same, this Scroggins
Was The Man who Made the Hit.

He only had one entrance
And some stupid lines to say,
But Mr. Scroggins said them
In a most amusing way.
And at the first performance,
In the gallery and pit,
The people said that Scroggins
Was The Man who Made the Hit.

His pay, at first, was limited,
His lines were slim and few,
And any novice could have done
What Scroggins had to do.
But very soon our parts were cut,
While his grew bit by bit,
Till we were but assistants
Of The Man who Made the Hit.

The papers spoke of Scroggins
As "a bright and rising star,"
And so the play was altered,
As of course they always are.
The thing was changed completely,
For of course it had to fit
"That sterling actor, Scroggins,"
The Man who Made the Hit.

On bills and programmes Scroggins' name
Waxed larger every night.
His autographs and photographs
Were everywhere in sight.
He quite monopolized the stage,
But no one had the grit
To criticise the methods
Of The Man who Made the Hit.

So Scroggins scintillated
Like a lighthouse in a fog;
The play, at last, was nothing
But a Scroggins monologue.
And in next season's roster,
When the starring lamps are lit,
The brightest will be Scroggins,
The Man who Made the Hit.

RANDOLPH HARTLEY.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

READER, New York city: So far as we know the plays you cite are public property.

MILTON CUMMINGS, Burlington, Vt.: Jessie Sammons replaced Rosina Vokes when the Vokes Family made their reappearance in America in 1881.

ROBERT E., New York city: 1. Write to the Librarian of Congress, Washington, D. C. 2. No; the title has never been used.

DRANDEL, Paris, Ill.: 1. It was adapted from a play by Ludwig Fulda. 2. Jessie Brown. 3. Yes; Frederick Paulding starred in a play of that name.

W. E. P., Boston, Mass.: We don't know the author of the play you mention. Write to The Stage (London).

HENRY B. ST. JOHN, Boston, Mass.: John Brougham made his New York debut at the Park Theatre as Tim Moore in The Irish Lion.

F. R. L., Newark, N. J.: The real name of Signor Cordova, the Irish magician, was G. H. Ives. He died in New York, Dec. 11, 1882.

INTERESTED SUBSCRIBER, Detroit, Mich.: Write to Brentano, publisher, New York city, who can give you a list of all the books published on the subject.

P. J. WHITEHURST, Petersburg, Va.: Write to Colonel T. Allston Brown, 135 Broadway, New York city. He will place your name on his books and inform you of any opportunity that may present itself.

EDWIN A. COCHRAN, Borough of Brooklyn, New York city: T. R. Sullivan made the dramatization of Dr. Jekyll and Mr. Hyde in which Richard Mansfield appeared.

F. L., Lincoln, Neb.: 1. Write to a vaudeville agent in regard to the salaries of vaudeville performers. 2. Advertising rates will be forwarded to you if you will send us your names and address.

WILLIAM S. ROBERTSON, Borough of Brooklyn, New York city: Henry C. Jarrett opened the Brooklyn Academy of Music on Dec. 26, 1861, with a performance of Hamlet.

D. L. H., New York city: Jenny Lind was born in Stockholm on Oct. 6, 1821. When she was nine years old an actress by the name of Lundberg heard her sing and, astonished at her wonderful voice, took her to Crolius, a celebrated music teacher in Stockholm. He in turn interested Count Focke in her behalf, who at that time was director of the Court Theatre at Stockholm. Shortly afterwards Jenny Lind appeared in various juvenile parts and excited so much enthusiasm that vaudevilles were expressly written for her. After a year's vocal instruction from Crolius she was consigned to the care of Borg, a younger and more energetic teacher. In her twelfth year the upper register of her voice seemed to have disappeared, and after that she was cast for soubrette parts at the Court Theatre.

When she was sixteen she regained full control of her voice while appearing in Robert le Diable. She next made a hit as Agathe in Der Freischuetz, and sang opera after opera at the Court Theatre in Stockholm. She employed her vacation in singing in the smaller towns in Sweden and Norway in order to earn money enough to go to Paris to complete her vocal training under the capable guidance of Garcia, the famous French singing teacher. Following Garcia's directions she rested her voice for three months, and then took vocal instruction from him for the ensuing nine months. After that she returned to sing at the Stockholm Theatre, where she made a great success. In 1844 she was invited by Meyerbeer to open the new opera house in Berlin, and made her debut there as Norma. Afterwards she sang there the leading role in L'Ekole du Nord, which Meyerbeer had specially written for her. The year following she sang at Cologne, Hamburg, Coblenz, and other European cities. From 1847-1849 she made a furor in London in an extensive operatic repertoire. On May 18, 1847, she made her last operatic appearance as Alice in Robert le Diable. In 1850 she arrived in New York for a concert season, under the management of P. T. Barnum. She was to sing in 150 concerts in America, for each of which she was to receive \$1,000, besides payment of her personal expenses. She sang everywhere to immense audiences, but quarreling with Barnum during her second visit to Philadelphia, the contract was dissolved and she continued the tour under her own management. On Feb. 5, 1852, she was married to Otto Goldschmidt, a pianist from Hamburg, who was her musical director. In May of that year she returned to Europe. After a tour of Germany and Holland she settled in England, where she sang occasionally in concert and oratorio. She died in 1887, and is buried in Malvern, England.

THE USHER.



Apropos of a new play by a London literary woman, the Brooklyn Eagle in an able editorial remarks that "there is no philosophic reason why a play should not make its appeal by the strength of its character drawing as well as by the exciting nature of its incidents or the skill with which suspense is maintained from one scene to the next."

This assertion no one will dispute, except those managers that underestimate the intelligence of the public and that accordingly have driven away from their theatres nearly all except the classes which are content with trash and fustian.

As THE MIRROR before this has pointed out, water cannot rise higher than its source, and so-called managers who are themselves lacking in knowledge, judgment and discrimination cannot be expected to furnish better or more intellectual recreation than their own limited understanding of the requirements of persons of taste will permit.

Some of the daily newspapers of this city give Munchausen-like stories of theatrical receipts from time to time that can only deceive the uninitiated.

The Little Minister at the Garrick Theatre has been remarkably successful. But why should the real prosperity of its run be rendered suspicious by lying statements of receipts and profits?

One of the Sunday papers in all seriousness stated that the 300 performances of The Little Minister earned \$370,000 for Charles Frohman, and recorded this as "the greatest theatrical success of the last half century."

Had the profits really reached that stupendous figure they would not have broken the record of the Booth-Barrett combination, which netted in one short season the great sum of \$550,000. But as a matter of fact The Little Minister's profits were nowhere near the figure given.

To clear \$370,000 with 300 performances the profits would have to average \$1,233 a night. Allowing a charge of two dollars apiece for all the seats in the balcony, here is what the theatre would hold nightly:

Orchestra, 344 seats.....	\$688
Balcony, 248 ".....	496
Gallery, 318 ".....	100
Total.....	\$1,284

It will be seen very readily that if Mr. Frohman's net profits averaged \$1,233 a performance, they amounted to only \$40 less than the total money capacity of the Garrick Theatre.

The truth is that the Garrick Theatre—whose rent is very low—made about \$80,000 on the season, which was divided between Mr. Frohman and Messrs. Hoyt and McKee.

On The Little Minister end Mr. Frohman probably cleared in the neighborhood of \$100,000—a splendid result, enhanced by the circumstance that Miss Adams the past season drew a weekly salary and was not interested in the profits.

If the public has any interest in the earnings of managers and attractions, why should they not get the truth, instead of the customary absurd exaggerations?

Many managers and actors saw the Suburban run on Saturday. In common with the multitude they left their money with the bookmakers.

The Hammerstein testimonial promises to be a big affair from every point of view.

The programmes of the three simultaneous performances at the Madison Square Garden are growing to fine proportions, and several of the novelties projected are of the kind that attract the crowd.

In every quarter good feeling and sympathy are expressed in practical forms for the defeated but unconquered Hammerstein, whose varied and active career as an amusement purveyor and builder of theatres is probably unparalleled the world over.

John B. Schoeffel beamed with satisfaction when I met him on Broadway one day last week. He had a bundle of documents in his hands, including the bill of sale of the Tremont Theatre, Boston.

Mr. Schoeffel was financially ruined by the Abbey failure, but he did not lose courage, and, devoting himself to the management of the Tremont, he has finally emerged from his difficulties, made that theatre the most successful playhouse in Boston, and to-day is virtually its owner.

Mr. Schoeffel will now be able to accomplish even more than he has accomplished in the past, for in building up the fortunes of his spacious and beautiful theatre he has resumed an important place in the field of American management.

Mr. Schoeffel has a magnificent list of bookings for the Tremont next season. The time is filled solid from the opening of the house in September until the middle of May. The attractions he will present cannot be excelled by those secured by any theatre in America.

The musical piece now running at the Tremont has made a substantial success, and the season there will be prolonged until a later date than usual.

While the failure of Abbey, Schoeffel and Grau was inevitable, it may not be generally known that it was precipitated by two enterprises—the management of Lillian Russell and Abbey's Theatre.

The Russell contract was made in order to insure filling time at Abbey's should foreign and high-grade American attractions be insufficient to keep the house going.

On the Russell venture more than \$100,000 was lost, and that disaster wrecked the firm.

I have received a circular from an Indian medicine company setting forth the details of an anniversary celebration when the "entire force of advertisers and entertainers will be brought together in a huge holiday hurrah at Chicago."

Perhaps the most interesting piece of information conveyed by this circular and that may cause theatrical rivals to turn green with envy is the statement that "at the present time we have in our employ a greater number of managers and performers than any firm or syndicate of managers in existence."

The circular says that the foregoing item alone is worthy of publication as an item of amusement news. It is.

John Oliver Hobbes' comedy, The Ambassador, produced by George Alexander at the St. James' Theatre, London, has been damned with faint praise by the critics, but the public—as happens sometimes in London and often in New York—is eloquently expressing its delight with the play through the box-office. An acquaintance writes me that the booking is ahead of anything the house has known this season.

H. B. SIRE GETS THE CASINO.

The Casino is now the property of H. B. Sire. After seven years' litigation the ownership of the house was finally decided last Friday, when Mr. Sire, by paying \$28,000 over and above the encumbrances, aggregating \$18,498.98, acquired possession of the property. As a holder of about \$98,000 worth of bonds issued by the original Casino company Mr. Sire will ultimately obtain his share pro rata of the \$28,000 he paid in.

The sale of the property cancels the old lease between the Bixby estate and the George W. Lederer company, but Mr. Sire has re-leased the house to Lederer and McClellan. The terms of the lease are kept secret, but Mr. Sire announces that the Lederer company will continue to direct the fortunes of the Casino for some time to come.

The policy of the house will remain unchanged, and operetta and musical extravaganza will continue to prevail.

THE PSYCHOLOGY OF ACTING.

In an interesting paper on "The Psychology of Acting," recently read before the Browning Society of Boston, Jean Davenport Lander told of the mental processes by which an actor eliminates all thought of self in portraying an author's creation. She told how the sympathetic study of a character depended upon the degree of emotion experienced by the student; memory then is charged with its duties, and all that is mechanical is unconsciously perfected. The audience, according to Mrs. Lander, is "an unseen force, a kind of human psychometer, acting on and determining the actor's degree of simulating excellence." Furthermore, the actor is obliged to preserve a "dual equilibrium"; if he fails to live in "the personified," his other self, he thereupon steps out of the picture. Sometimes this is done "without perceptible recognition of the psychometer."

A NOVEL OPENING.

The new Summer theatre at Cape Cottage, Portland, Me., was opened June 11 with success. The house is under the management of Bartley McCullum, a local favorite with Portland theatregoers. For the opening bill Miron Lettingwell's Cuban play, The Dawn of Freedom, was produced amid great enthusiasm. Soon after the commencement of the play the electric plant of the theatre gave out, and for a while the performance was continued only by the use of headlights from the street cars. This condition of affairs continued during the first act, at the end of which Manager McCullum announced that the performance would then terminate, as the scenery was too heavy to set without the aid of electricity. As he spoke the lights went up and the audience shouted "We are satisfied; go on!" and the piece was continued to the final curtain without further mishap.

JEFFERSON APPROVES OF IT.

Joseph Jefferson recently requested President Aldrich, of the Actors' Fund, to send him one of the blanks which pledge the signer not to volunteer for any benefits unless twelve and a half per cent. of the proceeds thereof are given to the Fund.

Mr. Jefferson promptly filled out the blank and affixed thereto his signature. He also wrote a letter assuring Mr. Aldrich of his hearty approval of the plan and his intention of aiding its success in every possible way.

Mr. Jefferson in thus manifesting his interest in the Fund's new project for enriching its exchequer has set an example which should be followed by all in the profession. The successful establishment of the scheme means a gain of thousands of dollars to an institution whose charity is as worthy as it is wide reaching.

THE LAMBS' ANNUAL WASHING.

The Lambs held their annual washing last Sunday at Little Neck Bay, Shepherd Clay M. Greene's pasture near Bayside, L. I. The grounds were elaborately decorated with gay colored flags, streamers and bunting, and the place bore the festive air of a Normandy fair of the last century. Long before noon the members began to arrive. Some came by train, others sailed into the Bay in private yachts and steam launches. By noon the grounds were thronged, and after exchanging the compliments of the day the members divested themselves of their garments and enjoyed an exhilarating swim in the brackish bay. The water was not too cool, and when the horn sounded for the clam bake at 2 o'clock everybody was loath to leave the brine.

After a toothsome clam bake had been served by Chef John Sumalle, Shepherd Greene announced that the principal ceremonies of the afternoon would then be inaugurated. The procession of Lambs was forthwith formed with Ignatio Martinetti at the head as censor bearer. He was duly arrayed in all the portentous robes of his office. De Wolf Hopper, clad in the vestments of high priest, followed. Next came George Nash as torch bearer, and E. B. Jack as dove bearer. They, in turn, were followed by the choristers: Victor Harris, Van Kenschuler Wheeler, Francis Carlyle, George Barnum, George Leslie, George Backus, Henry Ensing, and Val Heaton, all dressed in appropriate and highly becoming costumes. The other members of the club brought up the rear. The line of march was begun from the house to the altar, erected under a canopy on the lawn.

Before a formidable pyre, the ceremonies were conducted in a spirit of profound gravity. A ritual had been prepared for the occasion, and the offertories and responses were chanted in a manner that may be described as "humorously impressive." At the conclusion of the ritual, Treasurer E. C. Potter handed the shepherd the mortgage of the English Life Insurance Company for \$27,000, and another mortgage of Annie C. White for \$8,000. These were placed by Shepherd Greene on the altar. Torch bearer George Nash applied the light to the inflammable material and the choristers chanted these words:

Hosanna! Praise be to God!
Blessings on Him who worked out our salvation.

Another chant followed, bearing special reference to Lamb Augustus Thomas, the originator of the Lambs' Star Gambol, by which the mortgages were canceled. Verses of praise were sung to "Gus" as the inventive spirit and presiding genius of the ten Gambols. The ceremony concluded with Dove bearer E. B. Jack releasing a white carrier pigeon with a message to Lamb Thomas, who is now in England. The poetry of the compliment will doubtless be appreciated by Mr. Thomas, but it is doubtful if the pigeon ever fetches.

Scarcely had the ceremonies at the altar concluded before a downpour of rain compelled a retreat to the Shepherd's House, where the remainder of the day was spent in various diversions of a solacing nature.

Among the brethren of the fold present were Thomas B. Clark, Thomas Manning, E. C. Potter, Joseph R. Grismer, A. B. Whittaker, J. G. Saville, Fred Hamlin, Stephen Roach, Kinsley Magoun, J. D. Redding, and seventy-five others.

GEORGE H. BROADHURST'S PLANS.

George H. Broadhurst found a telegram waiting for him yesterday morning from his lieutenant, "Jake" Rosenthal, who is now in Chicago enjoying his honeymoon. The message read: "Impossible for me to get back before Thursday."

Mr. Broadhurst smiled softly, and said to a MIRROR man: "Can you blame him?" Mr. Broadhurst then fell to opening his mail while discussing his plans for next season. "My latest play, The Last Chapter, was recently performed for copyright purposes at the Duke of York's Theatre, London. It is my first serious effort as a playwright, and I build high hopes on its success. It will be produced some time during the season."

"What Happened to Jones will open at the Boston Museum on Aug. 15. This is the third year that a piece of mine has opened the Museum's season. Why Smith Left Home will open at the Columbia Theatre, Chicago, on Aug. 21, for a run. Both companies are fully organized, and comprise the cleverest people that we could engage."

THEATRES BURNED AT PARK CITY.

The fire that swept over the business section of Park City, Utah, on Sunday, entailing a total loss of almost \$1,000,000, destroyed among other buildings the recently opened Grand Opera House, of which F. J. McLaughlin was manager, and the Park Opera House, managed by Frank Collins. They were the only playhouses in the city.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from March 28 to April 27, 1898.

THE WITCH GROTTO. By Albert Scott Hickman.
LA BELLE RUSSE. By A. Herndon-Andrews.
ROUND ROBIN GOOD'S BARN. By William Whittemore Tufts.

ALMOST A BARONESS. By Bruno Eyferth.
AT 122. By Paul Woodworth Hyde and William Anderson Woods.

THE BEACH OF LIFE: OF IN A COTTAGE BY THE SEA. By Thomas Washington Wharmby.

EXECUTED ON CIRCUMSTANTIAL EVIDENCE. By T. W. Jury.

GILBOULEY'S DREAM. By W. T. Wynd.

THE KLONDIKE: OF THE EXPERIENCE OF A WINTER IN THE KLONDIKE. By W. S. Mitchell.

THE LOYAL HEART OF 1861. By Hector Gale.

MISS BOROUGH OF BROOKLYN. By John Saunders.

THE MUSICIAN'S SWEETHEART. By A. S. Richardson.

TWIXT LOVE AND LOYALTY. By F. W. Norcross.

UNDER BOTH FLAGS. By John Wetzel.

THE MAN O' WAR'S MAN. By Thomas E. Shea.

MYRTLEDALE. By Paul W. Hyde.

TWIN MINISTERS. By Sydney Toler.

BILDERBY OF TILBERRY. By Sylvanus Dauncey and George D. Day.

THE COMING OUT OF MISS CUMMINGS. By Livingston Russell.

A COURT SCANDAL. By Aubrey Boucault.

DECEPTION. By C. E. Jordan.

FRIENDS OF FREEDOM: OF CUBA'S STRUGGLE FOR LIBERTY. By Samuel C. Hunt.

THE LITTLE MOTHER. By W. H. Smadley.

LOVE ON THE BATTLEFIELD. By L. D. Murphy and W. S. Smith.

OUR ROYAL KNIGHTS AND REGAL DAMES. By Maria Sullivan.

A PAWS SHOP LESS. By Frank Finney and Walter Reed.

A SPANISH REVENGE: OF THE DEATH OF RICARDO REIZ. By Dazie Noel.

A WIFE WANTED. By Edward Blondell.

PROFESSIONAL DOINGS.



Madeline Marshall, the original of the above portrait, has often been called "the Dresden doll," on account of her decided blonde beauty, blue eyes, fair complexion, brightness, vivacity, and style of acting. That her ability is recognized is shown by the fact that Edgar Selden will feature her in his new play, A Spring Chicken. Miss Marshall, judging from her work and from a brief conversation with her, is very ambitious. She will have the part of a breezy Western girl in the new play, and her talent and naturalness well fit her for such a character. Mr. Selden has written a new song especially for her to introduce in A Spring Chicken, entitled "A Girl That You Couldn't Refuse," and recalling his successes in the song-writing line, his latest composition bids fair to prove a hit. Miss Marshall is related to Christine Nilsson, the Swedish singer.

Anna Little, who starred last season in Always on Time, is now prima donna with the Hillinger Comic Opera company at the New North Side Summer resort, Hillinger's Gardens, Chicago. She will be seen in a new comedy-drama next season.

A card in THE MIRROR is worth a thousand visiting cards when it comes to calling upon the manager.

Arthur E. Moulton, who has been in the Middletown, N. Y., Asylum since last March, had recovered sufficiently to be removed last week to the home of his sister at Moultonboro, Vt.

Robert Peyton Carter and Ruth Baldwin Holt will be married in Boston to-day (Tuesday), and will spend the Summer in Europe.

The Manhattan and the Lyceum theatres closed their season on Saturday evening.

E. A. White, of A Southern Romance, left Tuesday to join the Eighth Regiment, New York Volunteers, at Chickamauga Park.

Louis F. Gottschalk, the composer, and Marie Millard, the comic opera singer, daughter of the late Harrison Millard, were married in this city on Sunday.

A benefit for John Hart will be given next Saturday at the Star Theatre.

If your advertisement is in THE MIRROR, managers will see it.

The Ferranti Brothers will bring their famous marionettes to this country in November for a tour of twenty-five weeks, under management of John B. Doris.

James R. Waite has acquired the rights to Mark Price's play, On the Rio Grande, through T. H. Winnett.

Business-Manager Ed S. Bronson, of the Citizens' Opera House, Defiance, O., is receiving estimates for the complete refitting of his theatre, with new seats, scenery, lights, and decorations, which will make it more attractive than ever. Manager Bronson played a most excellent and profitable line of attractions last season, and attributes a good share of his success to his advertising in THE MIRROR.

Annie Mortimer, who has played Mrs. Hay in Tennessee's Pardner the past two seasons, and who has been re-engaged for the same role, fell and badly sprained her hand two weeks ago. Miss Mortimer was confined to the house for some days, but is now able to be about again.

Seeing is believing—seeing it in THE MIRROR advertisements is better than believing.

Lieutenant Dan Godfrey's British Grenadier Band, which is completing a successful seven weeks' engagement in Canada, will appear at the Lenox Lyceum in this city during the week of July 3.

The new farce-comedy in which Mathews and Bulger are to star next season, under the management of Kiley and Dunne, has not yet been named. Several catchy titles have been suggested, but a choice has yet to be made.

The body of John W. Wilkes, who fell unconscious in a Boston street on June 9 and died in a hospital before his friends could be notified, was buried on June 12 from the home of his sister-in-law in Boston.

The complete roster of the Brinckley Opera company, opening at the Lyceum Theatre, Memphis, for the Summer, follows: Robert C. Brinckley, proprietor; Will J. Brinckley, manager; Frederick Intropidi, musical director; Alice Holbrook, Hattie Schell, Ethel Du Fre, Agostini Montegriffo, George Miller, Daniel Young, Thomas Whyte, Harry Dickson, Ethan Allen, Robert Stanley, Henry Sutter, L. M. Goodstardt, M. J. Thomas, E. D. Baker, Walter Condit, Edward Groppe, Thomas O'Brien, Lillie Hall, Minnie Thomas, Eva Young, Marian Gray, Josephine Clairmont, Maude Gordon, Ena Welch, Jannett Lyman, Lottie Seymour, Violet Dickens, Leslie Reice, and Leta Russell.

There is nothing so effective as advertising, and there is no medium like THE MIRROR. If you are at liberty try a professional card.

Managers profit, too, by advertising in THE MIRROR. Other people's cards help them, and theirs help others.

LAURA KEENE'S BIOGRAPHY.—"No more charming stage biography has appeared within our recollection."—Philadelphia Ledger.

A "STATEMENT."

From the Dramatic News and Dramatic Times, June 18, 1898.

The editor and publisher of the *New York Dramatic News and Dramatic Times* hereby state that all the publications that have appeared in this paper during the past eight months of a derogatory character respecting Mrs. Minnie Maddern Fiske and Harrison Grey Fiske have been wholly unfounded and unjustifiable, and it takes this opportunity to apologize publicly for such publications.

AT THE THEATRES.

Herald Square—The Ragged Regiment.

Melodrama in four acts by R. N. Stephens. Produced June 20.

Dick Morris	Aubrey Boucicault
Billy Gibbings	Frank Doane
Colonel De Lantana	Frank Mordant
Colonel Herrera	Fraser Coulter
Tom Crosby	Edgar L. Davenport
Hartley West	Donald P. Bowles
Charles Kookwood	Theodore De Vere
Costa	R. Peyton Gibbs
Captain Varuca	A. Hollingsworth
Senora Rionti	Effie Gernon
Angela	Una Abell
Felicia De Lantana	Blanche Walsh

The stock company at the Herald Square Theatre made its first new production last evening, the vehicle chosen being a melodrama by R. N. Stephens, entitled *The Ragged Regiment*. The usual midwinter army of first-nighters swarmed into the theatre, and only the electric fans and the summer gowns prevented one from imaginatively putting the calendar back several months.

Mr. Stephens' *Ragged Regiment* was recruited in the Bowery by Tom Crosby, a York society man, and by the time the play opens, in March, 1896, it has become the most valuable of Maceo's forces and the terror of the Spaniards. In the first act, Colonel Crosby, while passing near the San Florio prison, encounters two New York chums, Dick Morris and Billy Gibbings, who have come down on Morris' yacht with the intention to rescue Hartley West, fiancé of Morris' sister, who is a prisoner. Morris falls in love with Felicia De Lantana, daughter of the commander of the San Florio prison, who also is beloved by Colonel Herrera, of General Weyler's staff. Herrera learns of the plot to rescue West, and incited by jealousy, as well as duty, exercises several varieties of Spanish deviltry to circumvent the scheme. Felicia and her father finally join the Cuban cause, and the whole party is in danger of death from the Spanish soldiers, when it is saved by the timely arrival of the *Ragged Regiment*. This is the climax of the play and is well devised. A ruse had been arranged by Morris by which some Cubans were to sing "Marching Through Georgia," the song of the *Ragged Regiment*, thereby counting on scaring the Spaniards. At the last moment they refuse to do so and death seems certain, when the song of the *Ragged Regiment* is heard, and the regiment, with Colonel Crosby at its head, dashes upon the stage.

The play, barring some rather imperfect bits of construction, is well made, and its dialogue natural and interesting. The love scenes between Morris and Felicia have the requisite fervor, and the comedy bits are bright and pleasing. In short, *The Ragged Regiment*, while not of extraordinary merit, is in these times interesting and acceptable.

Blanche Walsh made a romantic, forceful heroine, and was at all times very satisfactory. Effie Gernon gave a pleasing character sketch, and Una Abell's winsomeness of manner made her attractive.

Edgar L. Davenport, as Colonel Crosby, was excellently made up, and acted with skill and discretion. A word should be said for Mr. Davenport's excellent pronunciation of Spanish words. The average stage Spanish is a marvelously weird jargon; but Mr. Davenport spoke with unique correctness.

Aubrey Boucicault was a trifle too affected as Morris, but Frank Doane made an easy and breezy Gibbings. Frank Mordant was well suited to the role of Colonel De Lantana, and Fraser Coulter politely diabolical as Colonel Herrera. R. Peyton Gibbs was a realistic Cuban, and Donald P. Bowles equally true to life as West. Theodore De Vere and A. Hollingsworth pleased in smaller parts.

The play was set exceedingly well, the scenery being by D. Frank Dodge.

American—The Gondoliers.

The last week of the highly successful season of the Castle Square Opera company at the American Theatre was begun last evening, when Gilbert and Sullivan's captivating comic opera, *The Gondoliers*, was revived before a large audience. The bill was an excellent selection for this season of the year, when lighter forms of entertainment are demanded, and the presentation compared more than favorably with any former production of the work in this city.

Douglas Flint and William Broderick are scheduled to alternate during the week in the delightfully humorous role of the Duke of Plaza Toro, and the opera is otherwise cast as follows: Luiz, Charles Campbell; Don Alhambra del Bolero, Raymond Hitchcock; Marco, Joseph F. Sheehan; Giuseppe, William G. Stewart; Duchess, Bessie Fairbairn; Casilda, Ruth White; Gianetta, Louise Eissing; Tessa, Gertrude Quinlan; Fiametta, Julie Cotte; Inez, Marion Ivel.

Especially enjoyable impersonations are offered by Mr. Campbell, Mr. Sheehan, Miss Eissing, and Miss Quinlan. The opera is adequately mounted and is given with much spirit. It will end the Castle Square Company's season with fitting brilliancy.

During the first act, Ruth White, who was unwell, fainted, and was carried from the stage. The curtain was rung down, and several musical numbers omitted. Miss White recovered later in the evening and was able to resume her part.

Harlem Opera House—The Mikado.

The final week of the Steindorff Opera company at the Harlem Opera House began with the production last evening of Gilbert and Sullivan's opera, *The Mikado*. Maud Hollins, whose popularity increases each week, made a winsome Yum-Yum. J. Alldrich Libby's fine voice was heard with good effect as Nanki Poo. Amelia Fields made a piquant Pitti-Sing. The comedy work was cared for well by Harry Brown as Ko-Ko, and the other roles were filled most satisfactorily. The chorus sang effectively, and costumes and scenery were harmonious.

At Other Houses.

CASINO.—Erminie enters upon the last week of its successful run.

COLUMBUS.—Owing to the large patronage, the management reconsidered its determination to close last Saturday, and will remain open this week, Jim the Penman continuing the bill.

METROPOLIS.—The new stock company opened last night in *Ten Nights in a Bar Room*.

LENOX LYCEUM.—The concerts by the Banda Rossa are proving very popular.

FIFTH AVENUE.—Mrs. Fiske's revival of *Divorçons*, originally intended for a week, has been so successful that last night began the third week of its run, thus assuring a greater number of performances of Sardou's brilliant comedy than it has received in this country since its original production on March 15, 1882, at Abbey's Park Theatre. This is the thirteenth and final week of Mrs. Fiske's prosperous engagement in this theatre.

IN SUMMER PLACES.

Mr. and Mrs. Edward Warren (Marguerite Hammond) will soon leave Boston for their summer home at Buzzard's Bay, Mass.

Annie Adams is visiting friends at Salt Lake City.

Louis Croxon, tenor, is spending the Summer with his mother at Muskegon, Mich.

Sara Converse will spend her vacation with her mother at New Haven, Conn.

Richard Bennett, late of The White Heather, and Owen Michales, late of Hi Henry's Minstrels, are at their homes in Logansport, Ind.

George W. Wilson sailed last week from Boston to spend the Summer in London, Paris, and Berlin. He will take his daughter, now at school in France, to Germany, where she will continue her studies.

Jane English is with her parents at Jamestown, N. Y.

W. E. Denison, manager of Corse Payton's company, is at his home, Binghamton, N. Y., for the Summer.

William C. Andrews will spend his vacation at Asbury Park, N. J.

Jane Holly is resting on her father's ranch, near Los Angeles, Cal., but will return to New York in August.

Mr. and Mrs. Billy Raynolds have changed their plans for the Summer, and will not visit Chattanooga as they first intended. They have taken a cottage at Patchogue, Long Island, where they will entertain their legion of professional friends.

Mrs. C. W. Putnam, mother of the Putnam twin sisters, has gone to Cleveland, Ohio, to spend the Summer with her daughter, Mrs. Fred Rolla.

Robert Stodart, after a fortnight's fishing trip to Charleston Lake, Ontario, will spend the Summer on Staten Island.

Nestor Lennon will sojourn with his mother and family at Chestnut Hill, Philadelphia, before opening his regular season.

Manager H. C. Kennedy, of the Bijou, Brooklyn, with his family and servants, has gone to his country place at Mooselookmeung Lake, Rangley, Me., for the Summer. Mr. Kennedy says Winter underclothing is in requisition all Summer, hot toddy is agreeable at night, and the hunting and fishing are the best on the continent.

Lola Morris is spending the Summer with relatives at Keuka Lake, N. Y.

Frank Garland is prospecting on his claims in the Caribou mining district.

Grace Golden, Hilda Clark, and Richie Ling sailed last Saturday for a Summer in Europe.

Langdon E. Mitchell is spending the Summer at Warm Springs, Va., where he is at work on Becky Sharp, the dramatization of Vanity Fair, which will be Mrs. Fiske's next production.

Isabel Irving and her sister, Evangeline, are at Rahway, N. J.

Johnstone Bennett will spend the coming month at Larchmont.

Mr. and Mrs. Jeff De Angelis will summer at Yonkers.

Mr. and Mrs. Charles G. Craig report some excellent fishing at their country place, Glen Craig, Cobourg, Ont., Canada.

Jessie Emison is visiting at Bowling Green, Ky., having closed a successful season with the Krause-Stout company.

Frank E. Morse is at Ashland, N. H., where he will rest until August. He opened his vacation on June 8 by catching a turtle weighing twenty-five pounds.

Estha Williams, leading lady of Tennessee's Pardoners, has gone to Philadelphia and Atlantic City for a two weeks' stay.

Edward Esmonde, having closed his engagement with the Forepaugh Stock, Philadelphia, will spend his vacation at his home in Ohio.

Howard Kyle has taken an apartment with his mother on West End Avenue until the Autumn. He will make occasional visits to Saratoga and the seashore during the Summer.

Ollie Mack, Kittie Beck, and Gerald Griffin have gone to Eagle Lake, Wis., for six weeks fishing. Mr. Mack has built a \$1,200 cottage on the lake front. Lou Benz, stage-manager of the Chicago Opera House; Dick Woolf, his assistant; Mr. and Mrs. Bob Bagley, and James E. Nelson, of the Milwaukee Stock company, are also at this resort.

Fred E. Wright is in Boston for the Summer.

George Holland has gone to Quissett Harbor, Mass., for the Summer.

Mr. and Mrs. R. E. Stevens and family have gone to Lake Pleasant, in the Adirondacks.

Kate Claxton, after a most successful season in The Two Orphans, is resting at her cottage in Larchmont.

Agnes Saye Wayburn, who played Dr. Laredo in May Irwin's *Swell Miss Fitzwell* company, is spending the Summer in Boston,

renewing old school-day friendships after an absence of fourteen years. Mrs. Wayburn has not signed with May Irwin for next season as has been rumored.

Alice Nielsen, who is making a vacation trip through China and Japan, reached Yokohama last week on the steamer *Boei*.

Julia Ralph will summer at her home, Gloucester, Mass.

E. B. Fitz is in Chicago for the Summer, arranging for the next tour of *A Breezy Time*.

Kathryn Webster will summer in the Thousand Islands.

Thad Shine will spend the Summer at his home in Washington, returning to New York early in September to rehearse with Andrew Mack.

Last week's happenings at Mt. Clemens, Mich., are thus reported by W. E. Hortons: The arrivals during the past week were Nick Norton, Bessie Taylor, and Mr. and Mrs. P. H. Paulinetti. The departures: Mark Murphy, and James and Sadie Leonard to Buffalo, and Joe Oppenheimer to New York.

John P. Hill spent a day in town this week, visiting his old acquaintances.

James and Sadie Leonard have signed for the coming season with Miss New York, Jr.

James A. Reilly, who has been confined to his room for the past few weeks, is out and around again, and rapidly recovering his health.

GOSSIP OF THE TOWN.

The tour of John A. Stevens will open in the East in November, and has been booked through the South and West. Mr. Stevens will produce his new comedy drama, *Nobody's Fool*, and also will be seen in *The Searchlight* and *The Triumph of Truth*.

The Great Gotham Stock company, which Oliver Byron will launch next season, will play a repertoire of melodramas, including *The Heart of Africa*, *Across the Continent*, and *The United Kingdom*.

W. F. Crossley, manager of Russell Brothers in *Maids to Order*, has completed the booking of the attraction, and has engaged a majority of the company. A great deal is expected of this attraction, and Mr. Crossley says no one will be disappointed. Twenty-five people will be carried.

Yank Newell will not manage Town Topics next season, although he is booking the tour. Mr. Newell is out of the theatrical line for the present, having bought an interest in the railway fence business of E. L. House and Company, Chicago.

Stuart, the male Patti, has purchased 1492, in which he will star again next season, under management of L. C. Haile. The production will be entirely new, the company first-class, and Mr. Stuart's already wide popularity will now assure another successful tour as Isabella, the Daisy Queen.

Fifteen graduates of the Stanhope-Wheatcroft Dramatic School appeared in *The Moth and the Flame* at the Lyceum, and the same number from the American Academy of the Dramatic Arts in *The Little Minister* at the Garrick.

John Gregory and others, who resisted the attempt of Sheriff's officers to take possession of the Columbia Theatre, Newark, N. J., for M. R. Jacobs, were placed on trial in that city last week on indictments charging assault and battery.

The Knickerbocker Opera company began rehearsals last Thursday at Saratoga, and will open on July 4 in Erminie.

Recently the Columbian University Theatrical Club got into complications with organized labor. Their performance of *The Hula Girl*, at the Lafayette Square Opera House, in Washington, was given without an orchestra, the musicians having struck. Although only a piano for the accompaniments was used, the piece was successful and high praise was bestowed on W. H. and A. P. Harris, respectively the librettist and the composer.

Weber and Fields are playing to immense business at the Grand Opera House, Chicago.

The Keirans Theatrical Syndicate letter, which is served to many of the leading newspapers of the country, continues to give in bright and readable form a great variety of interesting dramatic news and gossip. It is the best syndicate service on this specialty furnished to the daily press.

Harry Bagge sailed for England last week, to be absent until August. His mother died recently, and the settlement of her estate called him over.

The Tammany Times, which Colonel Fred Feigl edits brilliantly, recently celebrated its sixth anniversary by a special number, decorated with a striking and appropriate frontispiece. Colonel Feigl's talented wife is the author of *A Paris Model*, which was produced with every evidence of success not long ago in Washington, receiving the unanimous commendation of the local press.

Hillary Bell, dramatic writer of the *Press*, is not to be the press representative of Manhattan Beach this Summer. The position has been given to Robert Hunter, of the Fifth Avenue Theatre staff.

The Fifth Avenue Theatre has had the longest season of any playhouse on Broadway. It began on Sept. 6 last. The attractions presented included *A Southern Romance*, Richard Mansfield, *Madame Viard*, Charles Coghlan, Fanny Davenport, De Wolf Hopper, *Madame Modjeska*, and Mrs. Fiske.

It is probable that Ada Rehan will fill the three months' time that Augustin Daly has taken for next season at the Fifth Avenue Theatre.

Suit has been brought in behalf of Ada St. Claire against Joseph Ott. Miss St. Claire claims a balance of salary due her while with *The Star-Gazer*, under management of Mr. Ott. The claimant is represented by Attorney M. Strassman.

Walter Jones, Richard Carle, Lee Harrison, David Warfield, and Joseph Miron will present a short travesty on *Way Down East*, at the Hammerstein testimonial on June 29.

The fiftieth performance of Jacob Litt's production of *Shenandoah*, at McVicker's Theatre, Chicago, was celebrated last evening. Handsome bronze card receivers were distributed as souvenirs.

If you advertise in *THE MIRROR*, managers will know where to address you for an engagement.



Above is a portrait of Corse Payton, one of the most unique figures in American theatrical life. That Mr. Payton has a genius for pleasing his public is evident from his success as a comedian; and that he also has a genius for the business side of the theatre is proved by his prosperity as a manager. His style as an actor is strikingly original, and he has the gift that enables him to read human nature, which in any walk of life is a profitable attribute. Mr. Payton is enterprising in his business method, and is never satisfied with present well doing. He has already arranged for a new venture next season, the latest addition to his list of attractions being Bartley Campbell's *The White Slave*, which he will produce with the elaborateness of scenery and the careful attention to detail that have marked all his recent productions. Mr. Payton has also arranged for other standard plays which, in conjunction with *The White Slave*, he will put before the public at his standard prices, "ten, twenty and thirty cents."

Jessie Story Paulton returned to the stage in the recent English production of a new farce by Harry and E. A. Paulton.

Louis Wolf, agent for E. P. Simpson's Chicago Water Chutes and Academy of Music, is spending a week in New York looking after Mr. Simpson's interests.

The Southern rights for Old Money Bags have been secured by the Kilm-Hearn company from Sam Morris.

Blanche Walsh stopped a runaway team over in Brooklyn last Thursday. She and Jennie Jacobs were strolling along the Boulevard when there hove in sight two frantic horses dragging a fashionable vehicle and imperiling by their mad career the safety of the occupants, two women and a child. Miss Blanche Walsh ran out, seized the bridle and brought the team to a stop before any harm had been done.

Max Figman and Louis De Lange are new members of the League of American Wheelmen.

At Cambridge University, England, last Wednesday Sir Henry Irving delivered his address as Rede Lecturer, in which office he becomes successor of John Ruskin, Matthew Arnold, Thomas Huxley, and other eminent men. His subject was "The Theatre in Relation to the State," and he argued that the theatre, being a means of spreading knowledge, its scope in respect of working upon human character deserved encouragement by the State and municipalities. The University signalled the lecture by conferring the degree of LL.D. on the lecturer.

Frank L. Perley will leave this week for a short trip to Washington.

Colonel William E. Sinn, of Brooklyn, has sent a substitute to the war, presenting him with \$50. The Colonel's recruit is an Italian named Leonardi Pavia. On the strength of this patriotic deed, Colonel Sinn has received copious and complimentary notices in Brooklyn newspapers.

The Lafayette Square Theatre, of Washington, from whose management J. W. Albaugh retired recently, has fallen into the hands of Nixon and Zimmerman, who secured a lease of it last week.

Howard and Doyle will shortly issue an amusement directory.

Hubert Henry Davies, dramatic editor of the *San Francisco News Letter*, has written a clever pantomimic sketch for Mlle. Pilar-Morin. It was given by that actress with great success recently at a Red Cross benefit in the Baldwin Theatre, Cincinnati.

Robert Cummings, manager of the Cummings Opera company of Toronto, which has had an excellent season at the Princess Theatre there, has arrived in New York.

The Brooklyn *Daily Eagle* has issued a handsome "Summer Resort Number." This year the *Eagle* has established a branch of its Information Bureau at 952 Broadway, New York city. Duplicates of all hotel blanks, circulars, railroad literature and time tables will be found at this office.

Charles J. Bell, who has been ill in London, will sail for America next month.

Mr. and Mrs. George Gould (Edith Kingdon), and their children, will sail for Europe on June 29, having engaged twelve state-rooms on the *Teutonic* for themselves and their servants.

Madame Adelaide Herrmann sailed on June 15 on the *Noordland* for Antwerp. She will return in the Autumn.

William H. Thorne, elder brother of the late Charles R. Thorne, Jr., is visiting his sister, Mrs. Chamberlin, in this city. His home is now in Washington.

Joseph Frankau has accepted the position of private secretary to Jacob Hess.

Edwin Wallace has joined the staff of the *New York Journal* for the Summer months.

The Professional Woman's League gave \$25 to the Red Cross Society, and a like amount to the wives and children of soldiers in service.

Mr. and Mrs. Henry Dazian will sail from Southampton on June 22, homeward bound, after three months in Europe.

Clara Hunter arrived last week from London, after a most enjoyable trip abroad.

LOUISE MACKINTOSH.



Louise Mackintosh has been on the stage about seven years, one year with Frederick Warde and Louis James, and three seasons with Sol Smith Russell. Last season she played Antoinette de Mauban in *The Prisoner of Zenda*, and critics were unanimous in their praise of her excellent work. She is a very versatile character actress and has been eminently successful in the Broadway Stock company, Denver, Neill's Cincinnati Stock and the Grand Opera House Stock at Columbus, Ohio. Perhaps her greatest hit has been as Mrs. Sherramy in *The Lottery of Love*. She successfully played Zicka in *Diplomacy* in the last week of Neill's company in Cincinnati. Miss Mackintosh has had a varied experience, and by her earnest work, splendid wardrobe and high talent has placed herself in the front rank of artists. She is now playing a Summer engagement with the Lyceum Theatre Stock company, at Rochester, N. Y., and has had several flattering offers for next season.

A. O. F. INSTALLATIONS.

There was a largely attended meeting of Edwin Forrest Lodge, Actors' Order of Friendship, on Sunday last. Members journeyed from Boston, Philadelphia and Albany to be present at the installation of the newly elected President, Milton Nobles. Pertinent speeches were made by the retiring President, Louis Aldrich, by Mr. Nobles, and by the newly elected Vice-President, William F. Burroughs.

The annual report of Treasurer Frank W. Sanger showed the lodge to be in excellent financial condition. The handsome property, 166 West Forty-seventh street, which the lodge purchased and remodeled three years ago, could be sold now at an advance of several thousand dollars on the purchase price.

Following the installation ceremonies came a banquet which was entirely informal, enlivened by many impromptu speeches.

A few of those around the festive board were Louis Aldrich, F. F. Mackay, Milton Nobles, William F. Burroughs, Cecil Kingstone, Henry Simon, Edwin Knowles, Eugene Jepson, J. Duke Murray, Adolph Bernard, Frank G. Cotter, Joseph A. Wilkes, Walter Fessler, Edgar Halstead, Harry D. Byers, W. T. Doyle, Richard Webster, Richard J. Dillon, Carl Haswin, J. J. Spies, George Pauncefort, Max Fehrman, Antonio Pastor, John Sutherland, C. Jay Williams, William F. Clifton, Archie Cowper, Harley Merry, Jacques Martin, Percy Plunkett, Logan Paul, George C. Robinson, Edward See, Sheridan Tupper, Frank Russell, Israel Washburne, and George Woodward.

FOR SMYTH AND RICE'S COMPANIES.

Smyth and Rice have engaged the following people for three of their companies:

For the Smyth and Rice Comedy company, in Henry Guy Carleton's new farce, *A Wise Child's Father* (first called *The Wickedest in Paris*): May Vokes, Helen Reimer, Nita Allen, Meta Maynard, Clara Hathaway, Minna Adelman, Frederick Bond, Edward S. Abeles, John F. Ward, John B. Maher, Joseph Adelman, Frank G. Parry, Leavitt James, Jack Finn, E. Burke Scott, agent; Charles Barton, business-manager.

For Smyth and Rice's Comedians in My Friend from India: Ethel Strickland, Mabel Strickland, Louise Arnott, Ada Gillman, Margaret Otis, Charles Bradshaw, George Mack, Ernest Warde, Lute Vrohman, Charles Mitchell, Lester Gruner, John Hineman, Charles Bulkeley, business-manager.

For the Willie Collier company presenting *The Man from Mexico*: Louise Allen Collier, Miriam Lawrence, Frances Dearing, Georgina Parker, Willie Collier, Clayton White, Louis B. Hall, George Parsons, Dan Mason, L. J. Sheehan, E. Jelis, Mike Heckert, Frederick Meek, business-manager.

The company to present H. A. Du Souchet's new farce, *A Misfit Marriage*, is not completed. Max Fignman has been engaged for the light comedy role.

AN UNUSUAL TESTIMONIAL.

On the wall of Jacob Litt's private office there hangs a framed and engrossed document of which Mr. Litt is justly proud. It was presented to him by the members of his Shenandoah company at McVicker's Theatre, Chicago, and is a simple but sincere testimonial of the kind and considerate spirit that Mr. Litt has shown in all his dealings with the company, particularly in the case of the omission of an extra matinee on Decoration Day. The document closes with heartiest congratulations to Mr. Litt on the success of Shenandoah and wishes that prosperity may ever attend him. Appended are the signatures of Otis Skinner, Mary Hampton, Alice Trudelle, Florence Stover, Augustus Cook, Louis Hendricks, Earle Ryder, Mart E. Heisey, Eugene Sweetland, Henry Herman, Grace Henderson, Nanette Comstock, Frank Burbeck, Lottie Alter, Edith Cook, Charles Harris, George A. Wright, Frank Battin, and R. A. Roberts.

JEFF DE ANGELIS TO STAR.

Contracts were signed last Wednesday by which Jefferson De Angelis will star next season under the management of Ben Stevens in a new opera entitled *His American Highness*. The libretto is the work of Stanislaus Stange and the music is by Julian Edwards.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

The stock company at Elitch's Gardens, Denver, opened May 30 in *Emeralda*, which made a pronounced hit. C. T. Dazey and I. N. Morris' play, *The Rival Candidates*, was next presented and created a decided sensation. It was the second production of this play at a stock theatre. Last week *A Gilded Fool* was given, in which Walter Edwards, George R. Edeson, Harry Leighton, Thomas W. Ross, W. N. Wadsworth, De Witt C. Jennings, Margaret Dibdin, Leonora Bradley, Daisy Lovering, and Meta Maynard did excellent work. The old favorites, Walter Edwards, George R. Edeson, Daisy Lovering, Thomas W. Ross, and Leonora Bradley have received warm welcomes from their Colorado admirers, and everything promises a brilliant and prosperous Summer season. The theatre has been entirely renovated and repainted. The stage settings, furniture and appointments are costly and in the best of taste. The productions are under the direction of the well-known and popular stage-manager, George R. Edeson.

Laura Alberta will leave for Denver on Thursday, having been engaged as leading woman with the Stock company at Elitch's Gardens.

The Courtleigh Stock company is meeting with great success at Bay City, Mich., being greeted with crowded houses at every performance. Robertson's comedy, *School*, was presented May 13 in an excellent manner to a highly appreciative audience. Emma Marie Pavey, a local amateur, was in the cast and her work gave satisfaction. Dorothy Kent, who has lately joined the company, and James Kelly introduced fetching specialties. The Late Mr. Castello was given May 15 as a benefit to the St. Cecilia Society to the largest audience of the season. William Courtleigh scored a strong hit, and he and the company were given repeated curtain calls. By request The Late Mr. Castello was preceded by the balcony scene from *Romeo and Juliet*, with Mr. Courtleigh as Romeo and Grace Reals as Juliet, which was acted very artistically. The *Lost Paradise* was the offering yesterday. Moths will be given to-night and *Sweet Lavender* to-morrow.

Rip Van Winkle received an adequate presentation last week by the Avenue Theatre Stock company, Pittsburgh. Director W. A. Whitecar, who played with Joseph Jefferson in the play, gave it an excellent staging. Hugh J. Ward, in the difficult role of Rip, acquitted himself most commendably, and Adelaide Fitz Allen, Laura Almosnino, W. A. Whitecar and the rest of the company did evenly good work. This week's bill is *The Three Hats*.

The Van Currier Opera House Stock company, at Schenectady, N. Y., presented *The Arabian Nights* to a packed house May 13. Rose Stahl as the gutta percha girl made a big hit. Kendal Weston was Arthur Humington, and Osborne Searle, Ralph Ormerod. Both were excellent. John Alden, Frances Desmond, and Caroline Cook were all capital. George Mack as Joshua kept the audience in roars of laughter. A curtain-raiser, *In Honor Bound*, preceded the comedy and was artistically played by Rose Stahl, Kendal Weston, Osborne Searle, and Caroline Cook. Both plays were well mounted. On Tuesday *The Ironmaster* was revived for the ushers' benefit.

Ellen Rowland will head next season a strong company which is being organized by T. L. Coleman, who will be Miss Rowland's manager and leading man. If a suitable theatre can be secured the company will play a permanent stock season, otherwise it will go on the road, Miss Rowland appearing in *Camille*, *East Lynne*, *As You Like It*, and *Romeo and Juliet*.

Colonel T. Allston Brown has engaged the following people for the Grand Opera House Stock company, New Orleans: George Holland, stage-manager; Eugene A. Eberle, Charles E. Fisher, Carleton Macy, Adele Block, Herman Sheldon, Louise Closser, Carrie Lee Stoye, Eleanor Perry, Ensign Browne, Jane Rutherford, Alice Pixley, Allie Gilbert, Frank H. Crane, Charles Hanson, George D. Albert, Walter Creighton, Charles Dibdin Pitt, and Al. S. Lipman.

Manager W. E. Phillips, of the Théâtre Français, Montreal, states to THE MIRROR that he has taken no steps toward the organization of his stock company for next season, and will not do so for several weeks to come.

During his stay in Toledo as a member of the Brady Stock company Frank Rolleston studied and played many parts that would have tested the experience and ability of an older actor. He established himself as a strong favorite with Toledo audiences. Mr. Rolleston proved himself a very desirable leading man for a stock company. Besides possessing much histrionic ability, his study is almost phenomenal.

Emelie Melville is most successful in the comedy roles with the Great Northern Stock company at Chicago. As Fuschia Leach in *Moths*, Mrs. Dick Chetwyn in *Young Mrs. Winthrop*, and Valentine in *A Celebrated Case*, she is most happily cast.

Marguerite Ferguson has been engaged for the soubrette roles with the Kusell Stock company at Duluth, Minn.

Estella Dale has received high praise from the press of Portland, Me., for excellent performance as the heroine in *The Dawn of Freedom*, with the McCollum Stock company, at Cape Elizabeth, near Portland.

A Summer stock company under the management of H. C. Curtis will open a week's engagement, June 20, at the Electric Skating Rink, Waverly, N. Y.

Victor Moore closed on Saturday with the Grand Opera House Stock company, Philadelphia. Mr. Moore has won much praise from both the management and the public for his good work during the season. He was called upon to play Captain Heartsease dur-

ing the last week of the run of *Shenandoah*, and made a decided hit. He will play at a concert at his native town, Hammon, N. J., this week, and will spend a portion of the Summer at Atlantic City.

Manager Henry V. Donnelly has engaged William Redmond and Robert Drouet for his stock company at the Murray Hill Theatre. Two performances will be given daily. The season will open late in August.

Caroline Cooke and Edward J. Mack have been engaged for the Metropolis Theatre Stock company, of this city.

Adele Block is not a member of the Welles Stock company, as has been reported.

Walton Townsend denies the report that he has re-engaged for the Théâtre Français Stock, Montreal.

The Delamater Stock company has opened an indefinite season at Niagara Falls, N. Y.

Irving and Hazelton opened with the Ivanhoe Summer Stock company, Fort Madison, Iowa, under management of Matt and Jules Kusell, on June 12. The opening bill was *Little Treasure*, in which Blanche Hazelton played the title-role. They introduced their sketch, *A Manhattan Cocktail*, with much success.

FOREIGN NOTES.

Sydney Rosenfeld, Maurice Barrymore, Reginald De Koven, and William Gillette were the American speakers at the dinner of the Eccentric Club in London recently.

Mrs. Frank Howard, an American, gave a successful entertainment at Steinway Hall, London, recently. Mrs. Howard recited various humorous selections from Hood, Dickens, and several American authors, and also a poem by Tennyson. Her style of delivery was much praised, and she was applauded warmly.

A life of William Terriss, by A. J. Smyth, with an introduction by Clement Scott, will shortly be published in London.

Sarah Bernhardt's repertoire for London includes *Medée*, a new tragedy written on classical lines by Catulle Mendès, the Second Mrs. Tanqueray and *d'Annunzio's Dream of a Spring Morning*, which was originally produced in Paris by Duse at the Renaissance. Both the latter plays have been played by Duse, and Sarah Bernhardt further proves that she means to court comparisons with the Italian whenever she can. The Bernhardt season is under the management of Maurice Grau, and is to take place at the Lyric Theatre.

A daily paper of New York, which has a special and what seems to be an inexhaustible fund of misinformation, claims that Duse has been unsuccessful in her productions of *La Princesse de Bagdad* and *Hedda Gabler* in her native country. Duse's first triumph as an actress was achieved about ten years ago in Rome with *La Princesse de Bagdad*, though the play was unmercifully slashed, so her portrayal of the Dumas heroine is not new to her countrymen. In *Hedda Gabler* her recent success was great, but the play, even amid the decadent tendencies of modern Italian literature, seems to have been too profound for the public.

Mademoiselle Bartet plays the principal part in *Adrienne Lecouvreur*, which was lately revived at the Comédie Française. The part was written for Rachel, who played it in a more tragic vein than either Sarah Bernhardt or Bartet. However, Bartet's personality is so charming and her art so delicate and replete with subtle intelligence that she scored heavily with the Parisians.

Beecham Tree is soon to present Jean Richepin's *Le Chemineau*.

Pélée et Melisandre, a play by Maeterlinck, is to be presented by Mrs. Patrick Campbell and Forbes Robertson at a matinee in London. Among the many weird plays that the Belgian wrote, none is more peculiar than this tragedy.

Lucien Guitry, who has been Sarah Bernhardt's leading man for a number of years, has signed an engagement with Porel, the manager of the Vaudeville and Gymnase theatres. Guitry has become in late years quite a favorite with Parisians, and Porel's move in engaging him is sagacious.

CUES.

A dispatch received by THE MIRROR last Tuesday from Los Angeles announced that Madame Modjeska's opening the night before at the Burbank Theatre was splendidly successful, and that the immense advance sale indicated big receipts for the whole of the two weeks' engagement there.

The sale of the Olympia on the foreclosure instituted by the New York Life Insurance Company will take place on June 28 at the Real Estate Exchange. It is believed that the property will be bought in by the company.

Enrico M. Scognamiglio, the well-known cellist, returned to this city after a long stay in Paris last week.

Mrs. Fannie Jackson, the American actress, is a member of the cast of *The Ambassador*, now running at the St. James Theatre, London. Mrs. Jackson was especially engaged for the production. Her role, Mrs. Whitcomb J. Taylorson, is that of an American woman.

Agnes Booth Schoeffel, who has been spending several weeks abroad, will sail for this side on June 30.

James O'Neill spent Thursday in New York, and returned to New London with his youngest son, who has just finished his term at the Mount St. Vincent convent school. Mr. O'Neill is enjoying his vacation, amusing himself with gardening and aquatic pastimes.

You read everyone else's card in THE MIRROR—everyone else would read yours.

Edwin Mayo will open his season in Puddinghead Wilson at Corning, N. Y., on Sept. 19. His supporting company will be much the same as last season.

The Circus Girl was such a failure in Chicago at Hooley's Theatre that its engagement of four weeks was cut down to two weeks.

Francis Wilson in *Erminie* has had phenomenal receipts at the Casino, where the engagement might be extended until July with great profit. But Mr. Wilson needs rest and will not be tempted to further shorten his vacation.

ROBERT ROGERS.



Robert Rogers is a well-known comedian, having had years of experience with high class companies. During the season of 1896-97 he was with *The Prisoner of Zenda*, and this season he played *Dr. Planchette in Never Again*. He is thoroughly at home in stock work, and has a genial personality which makes him a great favorite with his audiences. He made a decided hit recently as Hiram Green in *The Butterflies*, and has played about ninety-five different parts, among which he numbers as successes Hobbs, John Paden, Sr., Squire Tucker, General Buckthorn, Major Stillman, Silas Truman, Colonel Kipp, Tomasso Despard, General Merriweather. He is now with the Lyceum Theatre Stock company at Rochester, N. Y., for the Summer.

CHANCE FOR A CHAMBER OF HORRORS.

T. H. Winnett has received the following letter, signed William Charles, who is running the Luetgert Sausage Works in Chicago, where occurred the horrible Luetgert murder:

DEAR SIR: I have the Middle Vat and two Great Dane dogs that figured in the Luetgert murder trial. If you could place them for me (Omaha Exposition preferred) I am willing to pay handsomely for your trouble. This is out of my line and I don't know how to go about it.

Mr. Charles, it would seem, should have begun sooner in his efforts to regale the public's morbid tastes. A nine days' wonder is not worth nearly so much when the nine days are up.

COMPANIES CLOSING.

The Spooners, Edna and Cecil, will close their season of forty-six weeks at Franklin, Pa., on July 2. The company, with one exception, has remained the same through the season, and are nearly all re-engaged. Before returning to New York, the Spooners will visit Mr. and Mrs. Joseph Payton in Iowa.

A Texas Steer, at Omaha, Neb., on June 18.

Eugenie Blair closes at Cleveland, Ohio, on June 23.

A Breezy Time closed a season of forty-four weeks at Kenosha, Wis., on June 12, after one of the most successful seasons in the history of the organization.

ENGAGEMENTS.

Julia Ralph, for At Gay Coney Island.

George W. Day has been engaged by Davis and Keogh for a leading part in a new comedy to be produced in the Fall.

Charley Horn, Dora Carleton, W. H. Lewis, Eva Lewis, and Madeline Lewis, with the Kliment-Hearn company for next season.

Frank H. Crane, with the New Orleans Stock company.

Edgar Macgregor, with *The Prisoner of Zenda*.

By Jacob Litt, for Sporting Life, Elita Proctor Otis, R. A. Roberts, stage-manager; Charles Walcott, Joseph Wheelock, and Charles A. Gotthold.

Odell Williams, re-engaged for Squire Bartlett in *Way Down East*.

SAID TO THE MIRROR.

MRS. THOMAS WHIFFEN: "Allow me to correct the statement that Louis Kelleher, who died in London on June 1, was an American. He was an Englishman, brother of Alfred Kelleher, who married my sister, Susan Galton, in 1870, and who is now on his way to the Philippines with the First California Volunteers."

CHARLES MURRAY: "Murray and Mack have dissolved partnership. I retire from the firm, as Ollie Mack will star alone. Joe W. Spear's refusal to feature me in conjunction with Mr. Mack is the cause of the separation. This settles all doubt as to the firm being together again."

W. T. CARLETON: "The artist who can afford to rest during the Summer months is to be congratulated, but those who cannot afford the luxury of the Summer's *dolce far niente* should be willing to make terms which give some possibility of at least a living to the manager. I notice that the dramatic profession are far less rapacious than the operatic departments, as witness the present admirable artists who are appearing in the stock companies in this city, from one of the most prominent of whom I received my information."

SAVANNAH, FERNANDINA, JACKSONVILLE, TAMPA AND KEY WEST.

The Southern Railway and the F. C. & P. R. R., Florida Short Line, offers the quickest time between New York and Savannah, Fernandina, Jacksonville, Tampa and Key West. Double daily service with through Pullman Sleeping Cars New York to Tampa, leave New York at 4.20 P. M. and 12.05 A. M. Dining Car on the afternoon train from New York to Charlotte. Connections are made at Tampa and Miami for Key West. For full particulars call on or address Alex S. Thweatt, Eastern Passenger Agent, 271 Broadway, New York.

E. D. Shaw, Booking Agt., 1358 B'way, Room 7.

THE VAUDEVILLE STAGE

A HIT IN LONDON.



FLORENCE BINDLEY.

Among the many American performers who have scored distinct successes in the London halls, none has made a more emphatic hit than Florence Bindley, whose excellent work, bright manner and magnetism have won for her a high place in the regard of our English cousins. Miss Bindley, like many other Americans who try their luck in London, opened at the Palace, the manager of which, Mr. Morton, is particularly partial to acts from this side of the water. Miss Bindley will return to the United States in the Fall, but will go back to England again in the early Spring to fill a twelve months' engagement in London and the provinces.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

In spite of the warm weather Tony Pastor continues to head his own bill. His assistants this week are Press Eldridge, comedian; the Elinore Sisters, comedienne; Dolan and Lenhart, comedy duo; Hines and Remington, in The Road Queen; Fisher and Crowell, acrobatic comedians; the Washburn Sisters, serio-comics; the Martella, trick bicyclists; Ed and Josie Evans, comedy duo; Allen and Delmaine, sketch artists; Farrell and Dixie, musical comedians; Mlle. Jeannot, foot juggler; Harry C. Perkins, comedian, and Bonnie Goodwin, soubrette. The Edison war-scope is an added feature.

Pleasure Palace.

Corinne, who has been a prominent star since her early childhood, makes her vaudeville debut this week in a single specialty, introducing songs, dances and solos on various instruments. The bill also includes Georgia Gardner and Edgar Atchison-Ely, in A Cure for Jealousy; Al. H. Wilson, German comedian; Reno and Richards, acrobatic comedians; the Clemence Trio, vocalists; Dunbar and Zarnes, aerial performers; Mardo, clown juggler; the Eldredges, colored comedy duo; the George Brothers, jumpers; Thomas J. Hebron, one-legged dancer; J. Stuart Blackton, crayon artist, and the Edison war-graph.

Proctor's.

J. H. Stoddard, the veteran actor, makes his vaudeville debut in One Touch of Nature, the little play in which he has appeared hundreds of times in the legitimate theatres. The other performers are Josephine Gassman and her little pickaninnies, in coon songs; Joe Welch, Hebrew impersonator; the Romulo Brothers, acrobats; Smith and Campbell, talking comedians; the three Vilona Sisters, high-class musical artists; Williamson and Stone, singers and dancers; Fred Valmore, "the instrumental man"; Howley and Leslie, dancing duo; Hayes and Healey, comedians; Marie De Rossetti, gun spinner; Mitchell and Jess, comedy duo, and Allen Wightman, clay modeler. Edison's war-graph is retained.

Koster and Bial's.

Cook's Tour, with new music, specialties and lines, and Marie Dressler's bubbling spirits, is in its third week. Josephine Hall, Ada Lewis, Jacques Kruger, John Slavin, and other stars are still in the cast. The olio includes the Rogers Brothers, German comedians; Musical Dule, musician; Langslow, rifle expert on the wire, and Madame Vetter, mysterious globe performer.

Casino Roof-Garden.

The people who opened the roof-garden on Saturday evening are retained with one exception. They include Alice Atherton, Josie De Witt, Nellie Hawthorne, Marguerite Sylva, Edwin French, Lafayette, Etta Stetson, Elsa Martens, June Jackson, Walter Rogers, Amorita, the Sailor's ballet, the Watermelon Quartette, and John J. Braham's Orchestra.

Central Opera House.

George W. Day, the popular monologue comedian, heads the programme, which also includes Grace Sherwood, the Weston Sisters, Edith Craskee, Jones and Sutton, Rogers and Ryan, Rio De Costa, Leshan and Delmar, and Nordheim.

Keith's Union Square.

The headliners are Felix Morris and his supporting company in A Game of Cards; Papiata, who is seen in a number of new dances; Beatrice Moreland, assisted by Charles M. Senay, in A Game of Golf; Tony Wilson and Clown, acrobats; Merri Osborne and William Norris, who present a new sketch for the first time, and Alexander Heindl, cello soloist. The others are Billy Carter, banjo comedian; the Four Emperors of Music; the Three Rio Brothers, acrobats; Clifford A. Wiley, baritone; McNish and Cain, comedians; George Melville, clown-juggler, and Dan and Bessie Kelly, comedy duo. The biograph and Timely Topics views are retained.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Marie Dressler was added to the cast of Cook's Tour last week, and her irrepressible animal spirits improved the piece about forty per cent. Her part is very small, but it is being built up by degrees, and in time will probably overshadow everything except Josephine Hall. Miss Dressler and John Slavin introduced an acrobatic kissing dance which caught the house, and they had to respond to several encores. Mr. Herbert has been hard at work on his lines. He has cut out a good deal of useless stuff and put in brisker material, so that the burlesque goes with a good deal more snap than it did during the first week. The olio was the same as during the week previous, and included Charmion, who finished her long engagement, causing the baldheads to weep bitter tears on Saturday evening; the Rogers Brothers, May Belfort, Langslow, and Madame Vetter. Max Gabriel's splendid orchestra was heard to great advantage. The roof-garden was thrown open with the Hungarian Band as an attraction, and was thronged every evening. It is cool on the warmest nights, and the splashing fountains, cooling beverages and the soft, sinuous strains of the gypsy musicians make existence a pleasure when the heat on the street level causes strong men to swear. Manager Aarons has put on his regular Summer uniform, consisting of a blue coat and white trousers, and when he walks around the thermometers drop ten degrees. A number of electric fans have been placed in the music hall, which help to make the place comfortable. The business has been remarkably good during the past two weeks.

PLEASURE PALACE.—"Merry Katie Emmett" evidently did not prove to be as "merry" as she was expected to be, and when THE MIRROR man arrived at the Palace on Tuesday afternoon he found that her name had been erased from the artistic billboards in front of the house, and also from the programmes, and in its place in extra large type was the name of James Thornton. Mr. Thornton was in unusually good humor, and rattled off his amusing monologue with the rapidity of a Maxim gun moving down a line of Spaniards. His remarks on matrimony, the war and other subjects were received with great approval, and his songs went with a rush. Claude Gillingwater and Edward J. Heron, assisted by Mattie Keene, made a great laughing hit in their sketch, My Husband's Mother (originally called The Wrong Flat). The lines and business of the farce are good, and the clever performers made the most of them. Van and Nobriga closed the performance in excellent style with their merry melange of songs, jokes and dancing. Miss Nobriga's coon song specialty was especially well received. Madame Rombello, the sand modeler, made her first appearance at this house, and her novel specialty made a decided hit. Valmore, the instrumental man, imitated all sorts of musical instruments, with very great success. Hayes and Healey did an act founded on the Mason and Healey turn, and it went very well. Healey is a funny little fellow and his antics always provoke laughter. Mr. and Mrs. Frank Wilczek made a big hit with their violin selections. Their rendition of "The Last Rose of Summer" as a duet, unaccompanied, is a rare treat, and the audience was hushed into a silent appreciation of the beauty of the music, which proved the power of the players, and the applause which followed showed that the general public can appreciate good music if it is played properly. Mattie and Pat Rooney made a big hit in their dancing sketch. Young Pat seems to have inherited the genius of his father, as his step dancing is as fine as work of this kind can be. Others who contributed were Lillian Jerome, Alexander Wilson, Guilbert, and Don Octavio. The usual military and naval scenes were shown on the war-graph. The house is kept very cool by good ventilation and electric fans, and is a pleasant place to visit on these warm nights.

CENTRAL OPERA HOUSE.—Annie Suits, who enjoyed popularity in this city several seasons ago, was very successful in her local reappearance here. During her absence Miss Suits has improved vocally, and has more good looks than ever. Her four songs, well selected and delivered pleasingly, won repeated encores. The Schroder Brothers, comedy acrobats, scored well, and so did Wagner and Armin, who played their second week at this house. Jerome and Alexis, contortionists; Loney Haskell, in his monologue; Swan and Bambar, comedians, and Blanche Newcomb, a bright soubrette, all won applause. Watson and Newton's act was disappointing. There was good attendance every night.

KEITH'S UNION SQUARE.—Robert Downing changed his bill to a short version of Ingomar, or rather one scene from the good old play. This is the scene in which Parthenia weaves the garlands and begins her work of taming the barbarian. Mr. Downing spoke his lines with force and feeling, but his Parthenia, whose name did not appear on the bill, was sadly deficient. Her voice is weak, and the gallery gods must have been kept guessing about what she was saying most of the time. Papiata, the myriad dancer, who has novel ideas, with the ability to carry them out, continued to make a sensation with her beautiful dances. She presented the same programme as during her first week, and the remarkably fine effects produced by her graceful movements in the kaleidoscopic rays of the calcium caused the audiences to express their approval in a most emphatic manner. Patrice was seen once more in her familiar sketch, A New Year's Dream, in which she made her usual success. She is as full of life and animation as ever, and her efforts met with great appreciation. Her costumes were remarkably tasteful and elegant. The Rossow Midgits continued their engagement, and their little tricks were well received. Charley Rossow's soubrette specialty made even a bigger hit than it did the week previous. Hughey Dougherty had lots of smart things to say about the war and other things of up-to-date interest, and the laughter was continuous while he was on the stage. Fleurette and the four Fleur De Lis were seen in the pretty singing and dancing sketch in which they were trained by Joseph Hart. Fleurette is as dainty as a dancing butterfly, and her four assistants are pretty, graceful girls, who execute the intricate movements of the dance very neatly. Harrigan, the tramp juggler, introduced a few new remarks which made hits, and did his familiar juggling tricks with great success. Williams and Tucker were seen in a new sketch, in which the female member of the team gives a remarkably nat-

ural impersonation of the genuine East Side girl. The slang introduced by her is of the very latest pattern, and she uses it as if to the manner born. Her partner plays a contrasting character, and helps to bring out the fine points in excellent style. They finished the act with the funny drill which was a feature of the old act, and it went as well as ever. Mudge and Morton, the refined musical team, have improved greatly since they were seen last here, and their selections were received with a good deal of favor. Lowell and Lowell did an excellent acrobatic comedy act, full of good tricks, and with just enough comedy to make it pleasing. Others in the bill were Hill and Whittaker, Stine and Evans, the Silvers, and A. C. Lawrence. The biograph and the Timely Topics views were retained.

TONY PASTOR'S.—Mr. Pastor, as full of spirits as though the thermometers were not working overtime, sang his parodies and topical songs to the great delight of his patrons. Haines and Pettingill, who have excellent memories, ransacked them thoroughly and brought to light some time honored jests of the dear, dead past. Judging by the way the people laughed, Nat Haines must be right when he says that it is useless to spring new gags, as they do not create half as much merriment as the old ones do. Joe Welch had a new parody on "He Certainly Was Good to Me," and a few new gags which made hits. He finished with a quaint Yiddish buck dance which brought down the house. Montague and West made one of the biggest hits on the bill with their musical sketch. They had a new set of bells to replace their old church organ imitation, and played them very well. Their other instrumental selections met with great favor, especially their sleigh-bell buttons. Annie Hart's sweet soprano voice was heard to great advantage in a high-class ballad written in praise of the beautiful Bowery. Her other songs were bright and breezy, too, and her admirers encored her with an emphasis which left no doubt about the fact that Annie holds a high place in the affections of Pastor's patrons. Ben R. Harney was warmly welcomed on his reappearance. He has lost his faithful assistant "Strap," and has replaced him with an individual named Jim Smith. Edythe Murray, a young woman who impersonates a tough wench, also assisted Mr. Harney. Some cakewalk steps and one or two new songs were introduced with good results. Post and Clinton fooled the audience once more with their sketch, in the course of which Miss Clinton steps from the audience to the stage. The best feature of the act is the finished dancing of Mr. Post. Barton and Ashley worked very hard, and although they had a very bad place on the bill they made a decided hit. Their odd and original cakewalk won them a hearty recall. Flatow and Dunn, the Fremonts, Hughes and Hughes, the Loretas, Daniel and Bessie Kelly, and Ada De Mar were also in the bill.

PROCTOR'S.—The Russell Brothers, in their Irish servant girl act, were the brightest feature of the bill. In spite of the heat they worked with all their old-time vim and gave the audiences their money's worth. Laura Joyce Bell was seen once more in her sketch, The New Prima Donna, or Up Goes the Price of Milk, written by Owen Davis. It is not worth Mrs. Bell's while to waste her time and talent on this sketch, and the sooner she gets something else the better. Reno and Richards made a big laughing hit in their funny acrobatic specialty. Madge Maitland succeeded in pleasing the audiences immensely with some coon songs which she sang with great unction and very little effort. Her voice is deep, and this lends an additional charm to her singing. She deserves a special word of praise for her distinct enunciation. Conroy and McFarland were very amusing in their Irish act. They have a number of odd little tricks, and were successful in their attempts to make the people laugh. Webb and Hassan and Silvern and Emeric presented excellent acrobatic acts of different kinds. Edward J. Boyle sang a new song of his own composition, called "The Prayer We Said Together, You and I," which was well received. He also sang an Irish lullaby and did some excellent whistling. Taylor and Karcher combined fun and music in equal proportions. The Clemence Trio sang very nicely. McWatters and Tyson introduced a singing and dancing sketch, in which they were fairly successful. Grant and Grant, colored performers, did a sketch, which was made up partly of very old gags and partly in imitation of the act of Jones, Grant and Jones. The best feature of the act was some eccentric dancing by the male member of the team. Professor Doherty's poodles are a very well-behaved lot of little canines, and their tricks amused the children. The usual scenes were shown on the war-graph. Fred Watson, the clever pianist, was applauded for his playing of some very bright selections.

HARLEM MUSIC HALL.—The season here closed on Saturday night. During the Summer extensive alterations are to be made, by which the entrance to the hall will become more spacious and attractive. The reopening will occur in August. The bills presented here throughout the season have been almost invariably of the best class, and Managers Hurtig and Tuck, in their efforts to please, have built a large and steady clientele. On the programme last week were the World's Trio, who made a decided hit. Perry Ryan, of this trio, suffers from a lack of voice, but Emma Wood and Lulu Ryan work with dash and enthusiasm, and make the act enjoyable. Fields and Lewis amused immensely with their talk. Foy and Clark were very successful with their neat sketch, which is cleverly acted by both. Maud McIntyre sang with good effect a quartet of selections. The Nelson Sisters did a fair singing act, and Val Vito juggled well. Frey and Fields, for some unknown reason given large type, gave an act the only redeeming feature of which was Miss Field's dancing. Kasten, Ducey and Kasten concluded the bill with a dreary plantation sketch. The attaches of the house had a well attended benefit last evening. Scheduled for appearance were Rice and Cohen, Florrie West, Irene Vera, and many others.

SAM T. JACK'S.—The fourth week of the burlesque, The Leading Lady, brought out good attendance and the usual applause. Emma Warde, Stella Gilmore, Maude King, William H. Montague, Gus Bruno, George Beban, and the rest are constantly improving their clever work. Jennie Yeaman, Troja, the Washburn Sisters, Emma Carus, Kitty Palmer, Fatima, Florence Wragland, and the Fonti Boni Brothers, along with the living pictures, made up a lively olio. Manager Jack

has put in electric fans, and expects to keep open house all Summer.

THE CASINO ROOF OPENED.

"Rice's Summer Nights" were inaugurated auspiciously on Saturday evening, on the roof of the Casino. The weather was a trifle chilly, but in spite of that the place was crowded with a well-pleased gathering of well-dressed people. A band concert of four numbers, led by John J. Braham, finishing with some of Dave Braham's melodies, led by the composer, paved the way for an excellent vaudeville bill. Etta Stetson, a girl with a remarkably sweet voice, sang "The Patti Waltz" and other songs delightfully. "Elsa Martens in an odd phantasy" was second. The "o. p." consisted of some coon songs. After a cornet solo by Walter Rogers, June Jackson was seen in a pretty patriotic dance. Edwin French tickled the banjo as he alone can, and then dashing Marguerite Sylva sang three songs breezily, showing her exquisite figure in a becoming suit of tights.

Nellie Hawthorne, one of the three Hawthorne sisters, came next. She was attired in a short dress while singing her first song, and changed to a stunning red costume with tights for the last two. Her first offering was "The Girl in the White Silk Dress," followed by "Our Lodger," which has already been done here by Florrie West and May Belfort, and "The Boys of the Empire." She forgot some of the words of one of her songs, but her appearance was pleasing. Lafayette made one of the pronounced hits of the programme with his act, which includes a little of everything. Alice Atherton followed him with "The Barmaid," "The Laughing Song," and "Ma Ann Elizer," in which, with the assistance of eight coons, she made a big hit, winning several encores. Amorita, a dancer, and eight girls appeared in a pleasing ballet divertissement, after which the original Watermelon Quartette warbled. Harry S. Marion, who closed the bill with some dreary illustrated songs, was entirely out of place and his services will probably be dispensed with this week. George Honey and Christopher Bruno, who were on the bill, did not appear.

A number of needed improvements have been made on the roof, and it presented a decidedly bright appearance. E. D. Price was on hand in the capacity of general superintendent, and looked after the comfort of everybody. Mr. Rice and George W. Wadleigh were also kept busy, and everybody connected with the management wore happy smiles.

MARY NORMAN TO TAKE A REST.

Mary Norman, the versatile and accomplished society caricaturist, whose specialty stands apart from everything else in vaudeville, has decided to rest at her home in the far West for the Summer. She has been working steadily during the entire season, as there was a constant demand for her services from managers in all parts of the country. In addition to her regular engagements in the theatres, Miss Norman filled a large number of dates at private residences in New York. She has established herself firmly in the good graces of the inner circle of the 400, and there is no doubt that if she chose she could devote herself exclusively to the remunerative and pleasing work of entertaining "society." Miss Norman is too ambitious, however, to confine herself to the ingloriously easy existence of a drawing-room entertainer, so she may be expected in vaudeville next season as usual, working with renewed strength and vigor gained from inhaling the pure, fresh breezes of the Western prairies. There is only one Mary Norman, and it is to be hoped that she will remain in vaudeville for many years to come, to show other performers by her example how easy it is to be thoroughly amusing and entirely refined at the same time.

COMMIENNES BUY WAR BONDS.

The vaudeville editor of THE MIRROR met the Elinore Sisters on Park Row the other day. They wore such broad smiles that he was tempted to ask the cause of their good humor. For answer, Kate Elinore produced from her pocketbook two Treasury receipts, showing that they had subscribed for two \$500 war bonds. This is a lesson for actors and actresses who spend their money as they make it, and never think of a rainy day. The Elinores, by the way, have just returned from a flying trip to London. They went on for a trial at the Palace one evening, and succeeded so well that they were given contracts for an indefinite engagement at the Palace, beginning next May. They have a number of good Summer park engagements booked and will join Harry Williams' company next season as one of the features.

NEW THEATRE IN OMAHA.

A new theatre, called the Trocadero, was opened at Omaha, Nebraska, on June 13. It was built by the Krug Brewing Company, and is under the management of W. W. Cole, formerly of Lincoln, Neb. The new house has a seating capacity of about 1,000, and is to be devoted to vaudeville. After the Mayor of the city finished his speech the audience was treated to a number of attractive specialties by Grant and Norton, Lizzie Raymond, the Tuxedo Trio, Bernard Dyllin, Bertie Fowler, Eva Tanguay, the Angela Sisters, Barney Fagan, Henrietta Byron, and Franz Adelman's Orchestra.

BELLEVUE GARDEN CLOSED.

Bellevue Garden, St. Louis, was closed by its manager, Harrie K. Pierce, on Saturday evening, June 11. In reference to the closing, Mr. Pierce writes THE MIRROR as follows: "I closed the Bellevue Garden after a thorough trial and a heavy loss. I write this to you, as there are two or three performers circulating reports that they did not receive their salaries. For a few hours I owed a few dollars, but everything is now straightened up. My past reputation has always been good and I desire to have it remain so." It is to be hoped that Mr. Pierce's next venture will be more successful.

BEATRICE MORELAND RETURNS.

Beatrice Moreland arrived in New York yesterday from her Western tour. In conversation with a MIRROR man yesterday she said: "I am simply delighted with my experience in vaudeville. I was very successful in Chicago, and received excellent notices from the papers for my work in A Game of Golf. The best proof of my success is the fact that I have been re-engaged by Mr. Castle for four weeks in the Fall." Miss Moreland

is one of the features at Keith's Union Square this week.

THE HAMMERSTEIN TESTIMONIAL.

The arrangements for the big testimonial to Oscar Hammerstein are progressing smoothly. The principal events will occur in Madison Square Garden on June 29. The big amphitheatre will be occupied by an army of skilled entertainers, who will give a show almost as big as Barnum's Circus. The closing feature of the evening will be a big cake walk in which every prominent actor, actress and manager in the city is expected to take part.

When the idea of a cake walk was first broached, Tony Pastor issued the following challenge:

TO WHOM IT MAY CONCERN:

I, Antonio Pastor, hereby challenge any and all cake walkers for the championship of the city of New York.

I will walk in a match, two couples only competing, or in a general cake walk. The only conditions I make are:

That the match shall take place at the Madison Square Garden on the night of June 29, on the occasion of the Hammerstein testimonial, and

That the names of the lady partners of the acceptors of the challenge be announced at least forty-eight hours before the contest. The decision to be made by the judges to be appointed for the big Testimonial Cake Walk.

ANTONIO PASTOR.

New York, June 17, 1898.

The challenge has been accepted by dozens of men prominent in theatricals, and the ever-youthful Tony will have to "step high and neither breathe nor talk" if he expects to walk away with the cake.

The artists who have volunteered, and whose acts cannot be used in the arena, will appear in the Garden Theatre and on the roof-garden, so that three monster entertainments will be going on at once. The use of the Academy of Music was tendered by Gilmore and Tompkins, and it was intended to have a big minstrel show under J. H. Haverly's management. This idea has been abandoned, at least as far as using the Academy is concerned, but the minstrel show will be included in the bill at the Garden Theatre.

In addition to the big demonstration at the Garden, there will be a vaudeville performance at the Harlem Opera House, one of the theatres built by Mr. Hammerstein. Everything seems to indicate that the affair will be a huge success in every way, as Mr. Hammerstein's numerous friends are hustling night and day to make the benefit a memorable event.

Artists who have not as yet volunteered should send in their names at once to Edward E. Rice, who has charge of the entertainment.

ENGEL SUMNER IN VAUDEVILLE.

Engel Sumner has gone into vaudeville, and her appearances in St. Louis have been very successful. She began by playing for one week in An Undeveloped Bud with Charles Dickson, and last week put on a sketch of her own called The Deserter. She translated and adapted the sketch from a French play written for her by Victor Forbin Gardennes. The Deserter was very favorably received, and Miss Sumner and her assistants, Earle Sterling and Milt Richards, received very favorable notices.

THE SIDMANS' SUMMER PLANS.

Mr. and Mrs. Arthur C. Sidman will close a highly successful season of forty-one weeks with the Hopkins Trans-Oceanic company, under the management of Robert Fulzora, at Omaha, Neb., on June 25. They will play three weeks over the Keith circuit, and will close at Pastor's on June 30. They will rest at "Red Hook," their home at Bensonhurst, for a few weeks, and will start their next season at the Park Theatre, Indianapolis, Ind., on Aug. 22.

ACCIDENT TO MISS ANGELA.

A serious accident happened to the youngest of the four Angela Sisters at Omaha, Neb., on June 13. She has been in poor health for some time, and while leaning from the window of her room, being on the third story she lost her balance and fell to the ground. At last accounts she was not expected to live. The Angelas are popular in vaudeville, and their many friends will regret to hear of their trouble.

BRUNELLE HAS CORINNE.

H. Brunelle has given his rivals in the agency business a severe shock, by securing the exclusive booking of Corinne. The agents have been trying to lure the coy Corinne into vaudeville for many months, but it remained for the astute ex-manager of Proctor's to secure her. She began her vaudeville career yesterday at the Pleasure Palace.

OPENING OF THE MADISON SQUARE ROOF.

The Madison Square Roof-Garden was opened on Saturday evening, June 18, with a large orchestra under the direction of Henry P. Schmitt. There was a good attendance and the various selections were well received.

VAUDEVILLE JOTTINGS.

Frank Whitman, the eccentric comedy violinist, is playing at Keith's Boston house this week. This is his fourth engagement there this season.

James J. Morton, the originator of the "rarest language," will do a single specialty, beginning next November. He will fill all contract-made for the team.

Charles E. Taylor has returned from Europe, where he has been transacting some business for Al Sheep, manager of Irwin Brothers' Burlesques. Mr. Taylor is now resting at his home, Medford Hills, Mass.

Florence Bindley has established herself firmly in favor in London by her smart work at the Palace. She and her manager, Charles F. Dittmar, will return to America in September to produce The Wheel of Fortune. In April, 1898, Miss Bindley will return to Europe to fill contracts covering a period of fifty-two weeks.

Grant and Norton were among the features of the bill at the opening of the new Trocadero Theatre, in Omaha, on June 13, and scored a decided hit.

Josephine Gausman's hit at Shea's Garden Theatre, Buffalo, week of June 8, was so big that she was re-engaged for last week.

Oliver Scott's negro minstrels have completed all preliminary arrangements for their coming tour and are ready for rehearsal. The co. is well booked for next season. The following is the roster: Harry Fidler, John Rucker, Jim White, Dudley and Harris, Clarence Powell, McAvoy Brothers, Marsh Craig, Allie Brown, Arnie Stevenson, Harry Hart, Cicero and Harry Reed, John A. Dickerson, Don Marrenno, Rufus King, Guy Hughes, W. V. F. Spiller, Ben R. Moore, Nightingale Quartette, U. S. G. Patterson, Jim Paige, Ed Fletcher, R. N. Thompson, Frank M. Hallstock, Jr., John Grant, Fred W.

Simpson, John C. Pittman, Joe Dobbins, Pete Stanley, Harry Waters, William F. Miller, Lorena Tio, Charles Williams, Willie Jackson, Lenwood Holland, Whiten Viney, Allie Johnson, Sam Nichols, and the Magnolia Quartette.

Crimmins and Gore will begin an engagement at the Palace, London, on Aug. 1.

Cole and Johnson have dissolved partnership.

Pilson and Errol are rehearsing a new sketch written for them by a Chicago newspaper man.

Adgie and her lions will be a feature with one of Gus Hill's cos. next season.

Pitrot, the mimic, sailed for Europe on Saturday last. El Zobeide and Mlle. Ancion remain here to fill engagements during the Summer. Pitrot will return to America in the Fall.

Irene Vera, who was formerly in Edward E. Rice's forces, and was known as "the girl in the blue tights," intends to become a vaudeville star.

Gerald Griffin, who believes that Chicago, next to Ireland, is the greatest place in the world, writes that it is very cold out there, which proves his assertion that the windy city is the only real Summer resort in the United States, and he adds that the immense crowds around the bulletin boards prove that Chicago is the only city in which there are any real Americans. Griffin is a very nice fellow, but he ought to take something for those spasmodic attacks of Chicagoitis.

Lizzie and Vinie Daly, the dancers, were at the Alhambra, London, in the early part of May.

The coming McCoy-Choyanski fight, at Buffalo, is to be photographed on an Edison moving picture machine, and will be exhibited simultaneously at eight different cities, including New York, Boston, New Orleans, San Francisco, and Chicago. Leopold Frankenstein, manager of the Central Opera House, in this city, will direct the exhibitions.

Rosa Lucier, of the Lucier Family, and now of the team of the Two Luciers, is enjoying a rest at her beautiful Summer home, at Onset Bay, Mass. She will fill a few dates at the parks of New England during the season. She was tendered a reception at her home on June 11.

Matt Kusell, manager and proprietor of the Incline Pavilion and Palm Garden, Duluth, Minn., opened the Summer season of this house on Sunday June 12, to the largest business in the history of the house, with the four act Swedish comedy, Ole Larson's Luck. Dick Brown, Richard Oboe, Joe R. Murphy, Warren W. Ashley, George Meech, Richi Jones, Tom Mack, Marguerite Ferguson, Eva Carr, Lazetta Du Brock, Minnie Browne, Jeannette Elliott, and Gertrude Blake were in the cast.

Owen Ferree has engaged the following people for Kingsland's Casino, at Rockaway, which opens next week: The Gadens, the Herald Comedy Quartette, Flossie Simon, Louise Hart, Dan Leno, the Herrin Sisters, Lottie Hyde, Arthur Carleton, J. T. McEnary, May Bell, and De Gamo, the juggler.

Edward E. Rose is sending out patriotic postal cards containing information concerning his one-act play, The Roll of the Drum, in which he and Mari-Falls are starring. The postal cards, by the way, were manufactured in Canada.

The Park Theatre, Crescent Park, Providence, R. I., will reopen for the Summer under the management of Elmer E. Lissenden. It will be run as strictly first-class vaudeville theatre. Will E. Jordan will do the press work. Saturday, July 2, will be the opening date.

Barr and Evans made a big hit last week at the Lakeside Casino, Akron, O. Their act is entirely new to the patrons of the Western parks, and they will probably have a very successful Summer season.

The printer who got out the half sheets for the Pleasure Palace last week printed "Mary Katie Emmett" instead of "Merry Katie Emmett," and the bill posters had to make "Mary" "Merry" by pasting neat little strips on the bills.

Harding and Ah Sid opened on the Burke Interstate circuit, at Cedar Point, Sandusky, O., on June 19, for six weeks.

Henry W. Pemberton, after a successful thirty-eight weeks' season with Agnes Wallace-Villa, has opened a theatre at Chickamunga Park, Ga., where he is giving a bill of vaudeville for the soldiers.

Frank R. Valentine will open a small vaudeville theatre at Boynton's Beach, N. J., shortly. He will try at first to keep the house open all the week, and if that plan is not successful will give performances only on Saturday. The house will seat about 250. Mr. Valentine is a hustler, and if anyone can make a venture of this kind pay he can.

McWatters and Tyson, late of Oliver Byron's co., opened their vaudeville tour last week, at Proctor's Twenty-third Street Theatre, in a comedy sketch. They introduced some new songs by Mr. McWatters.

John L. Sullivan will work all Summer as a baseball umpire for any club wishing to engage him. He offers special inducements in the way of settling disputes quickly when his decisions are questioned.

Andrew Freedman, receiver of Olympia, last week submitted to the Supreme Court a proposed order for the punishment of Oscar Hammerstein and his wife for alleged interference with him as receiver. It is hardly likely that anything will be done in the matter, as Mr. Hammerstein has already suffered more than enough in the loss of nearly \$1,000,000.

One of E. G. Knowles' latest "whoozas," which sets his London admirers howling, is as follows: "Four hundred years ago Spain discovered America, and now they are — sorry they took the trouble."

The steamer Grand Republic, which is called the floating roof garden during the Summer, will begin its season on June 30. The entertainments will, as usual, be under the management of William T. Grover.

Louis Lesser writes us regarding Irwin Brothers' enterprises that the new burlesques are now finished and that Manager Fred Irwin will employ the best artists available to interpret the various roles. Fine scenery and wardrobe have been ordered, and the chorus will consist of girls who have served their apprenticeship with some of the leading comic opera cos.

Harry Brunelle has volunteered his services for the Hammerstein testimonial, and says that he and his wife would be willing, if necessary, to do their old specialty, in which they were very successful some years ago.

Gertrude Mansfield will make her reappearance in vaudeville at Proctor's shortly in a comedy sketch, assisted by Louise Muller and Clayton White.

The Barlow Minstrels are meeting with continued success in Michigan. The Elks of Saginaw, Flint and Jackson have entertained them at their club-rooms. The Saginaw lodge attended the performance in a body as guests of Manager Harry Ward. Charley Ogles, the bass player of the co., was made an Elk last week.

Cashman and Newcomb are the names of two newcomers in the vaudeville field. They are likely to be confounded with Cushman and Holcombe by people who have a poor memory for names.

Howard Powers and Dolly Theobald will put on a new sketch next season. They are at Ferris Wheel Park this week, with the Chicago Opera House to follow.

Tony Pastor and his co. will open Waldman's New Theatre, at Newark, N. J., Aug. 20.

Margaret Webb scored such a hit last week at Shea's Music Hall, Buffalo, that she has been retained for a second week.

Ernest Wilson and Marie Leicester closed a very successful engagement at Keith's Bijou Theatre, Philadelphia, Pa., last week. They will shortly appear in this city in their new comedy sketch, A Night at Home.

Powers Brothers gave a special performance at the Royal Society Garden, Regent's Park, London, on June 10, before H. R. H. the Prince and Princess of Wales and the nobility. They will return to America to travel next season with Hamilton's Superba. Next Spring they will go back to Europe for a long stay.

Edgar Atchison Ely and Georgia Gardner have been engaged by Weber and Fields as a feature for their Conjurors co. They will play the parts Charles Ross and Mabel Fenton originated. Their

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SISTERS COULSON

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Sole Representative, Joseph F. Vian.

season opens Sept. 5. Mr. Ely is obliged to postpone a tour of the European music halls with his successful specialty, The Future Dada, which has been offered him by Edmund Gosse. He will, however, at the termination of his contract with Weber and Fields, open at the Folies Bergeres, Paris, for eight weeks, with other leading halls to follow.

The Robinson-Baker Trio open a ten weeks' engagement at Blackpool, England, on July 4.

A meeting of the traveling variety managers was held at the Germania Assembly Rooms on Sunday last to discuss plans for the coming season.

James J. Armstrong, whose business has been growing so fast that he finds it very difficult to handle it, has taken in J. Harry Allen as a partner. Mr. Allen has been in theatrical life for twenty-four years. He is the husband of one of the Vaudeville Sisters and has traveled all over the world.

Sadie Martinot writes to THE MIRROR denying that she has any intention of going into vaudeville. She has been engaged for an important production which will open in New York in September, and will rest meanwhile.

Charlotte Deane, with Anna Held and Madame Sans-Gene last season, will support James Hone in his sketch, An Awful Fix, at Keith's Union Square Theatre, next week.

Anthony Comstock visited Miner's Bowery Theatre on Friday evening last. An act called Tired Out did not meet with his approval and the performers, Frankie Inman and Ordalor de San, together with George Miner, James Russell, an usher, and W. S. Clark, manager of the theatre, were arrested. Manager Clark and the women were held for trial.

John H. Shepley has just closed a season of forty weeks in the leading vaudeville houses of the country. He opens July 4 at the Empire, Atlantic City, and will spend the balance of the Summer at that resort in recreation.

Scanlon and Miley played Stone and Shaw's Museum, Boston, last week and this week are at the Lyceum, Boston.

Bergen Beach is in the first weeks of what promises to be a prosperous season. The vaudeville performers there this week are McCabe and Sabine, Frank Whitman, Le Clair and Hayes, Rita Durand, Pat and Mattie Rooney, Chulita, Hilda Hawthorne,

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Hart and Danvers, Carrie Hawkes, and Mae Powers. The Cash Girl continues at the Casino.

Hiatt and Pearl were added to the olio on the Casino Roof last evening to take the place of Harry S. Marion.

Nellie Seymour will sail for Europe on the Umbria on June 25. She is going abroad on a pleasure trip and will be away for two months.

"Military Molly" is the name of a new march song by Max S. Witt and Maurice E. McLoughlin which will shortly be introduced by Lottie Gilson. It contains a novel idea and the music is so catchy that it will probably be a go.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL. With the arrival of Summer and the inauguration of reasonable entertainment the attraction at Hopkins Theatre is refreshing and of the kind that makes one forget his troubles. The house is kept cool at all times. The biograph is presenting a lot of new views that are very interesting. The best thing in the vaudeville list is Sharp and Platt, who can be funny without becoming tiresome. A pleasant feature of their act is originality. Irma Orlean's trained corkscrew creates wonder and amusement. The Verdi Trio sing nicely; their turn is refined and pleasing; and Matthews and Harris are a jolly pair. Stage Director Walter Craven is doing wonders with the stock co. This week The Nominee is the offering. Business is good and everybody is happy.

Chicago Opera House: The bill this week is made up of entertainers who merit notice. The Rosemary Midgots are the headline, and a funny little pair of chaps they are. Cashman and Newcomb are also in the bill, and although they entered the vaudeville field but recently they have a bright future. Cashman is a comedian of funny methods and his partner, Newcomb, is a singer of ability. The boys made a hit and they deserve it. Emmons, Emerson and Emmons are excellent. Joe and Nellie Doner have an attractive act. Jerry Hart and Beatrice Leo have not appeared here for some time; their sketch is lively. The others were Grace Emmett, Gilbert Girard, Sirk and Anita, John Kennedy, Hart Brothers, Three Schuyler Sisters, Mayfield, Lee and Gray, Bettie Kenton, Keating and Goodwin, and Howard and Emmerson.

Masonic Temple Roof-Garden: The best bill of the

season at this resort is being given this week, headed by the well-known comedian Gus Williams. Williams has a budget of new stories and songs and his performance was delightful. Lizzie Raymond is a great hit with the gallery boys, but this place has no gallery. Jeanne Franko is an expert musician. Smith and Fuller, Lorenze and Allen are also here. Lew Dockstader happened along and was engaged, and, of course, made the hit he always does.

Ferris Wheel Park: Billy S. Clifford and Maud Ruth are doing their Chippie's Call at this place, and so much has been written about them that it is hardly necessary to say more. The others are Annie Laughlin, Eddie Moore, Knox G. Wilson, Maudy and Lenora, Powers and Theobald, Williams and Wilson, Prince Salsma, and "Little" Jean Cunningham.

The Chutes: Manager E. P. Simpson offers an exceptionally good programme this week, made up of some jolly entertainers, with Moreland, Thompson and Roberts as the leading card. They do a good singing act. Among the others who also did creditable work were the Rexford Brothers, acrobats; Alice Raymond, a singer of popular music; Schaefer and Gavini and others. Large crowds visit the place daily and chuting is decidedly popular with Chicagoans.

Sam T. Jack's Opera House: The burlesque, Two Strangers in Chicago, has made quite a hit. Karina still leads the vaudeville list. Other specialties are introduced by Hastings and Wright, the Ford Brothers and others. The stock comedians have plenty of opportunity and the bery of shapely girls look pretty in bright costumes. Business continues big.

Notes: Sam J. Ryan, formerly of Ferguson and Ryan, is here for the summer. He will be featured with Katie Rooney next season in A Girl from Ireland. J. Sherrin Mathews, of Mathews and Bulger, informs me that their new piece will be called by the Red Sea Waves. Lawrence Barrett is the author. The Hawthorne Sisters will be in the cast.

HARRY EARL.

PHILADELPHIA, PA.—Keith's Bijou has a monster programme this week. It will be the only house open the entire summer, as this house has the entire confidence and patronage of our amusement seekers. Patrice and Co. in A New Year's Dream, the Carl Dammann troupe of acrobats, the Dillon Brothers, Gardner Brothers, Foy and Clark, Williams and Tucker, the biograph, Merritt and Newhouse, Miles and Raymond, Hal James, Coulson Sisters, the animated song sheet with Elizabeth Murray as soloist, Harrison, Adeline Bostina, Edwards, Kernell and Williams, and timely topical views. Next week, J. B. Stoddart in One Touch of Nature heads the list.

The Casino Girls Burlesque Co. are announced this week at the Lyceum. The season is at an end here and the house will be greatly improved during the summer.

The mention of T. F. Proctor's name in connection with the Star Theatre on Eighth Street, near the Bijou Theatre, is wholly unwarranted. Mr. Proctor states: "I will have a theatre in Philadelphia with a short time, but it will be a high-class house and not the Star."

BOSTON, MASS.—Midsummer dalliance is here, so far as vaudeville news is concerned, but there is one house that never closes and that is Keith's. Robert Downing is the topkicker on the popular programme this week, supported by Martha Rudstiel, Josie Barlow, Emma Moore, Bonnie Clark, and James Williams, in Ingomar. The other features are Charles R. Sweet, Francesca Bedding, the Silvers, Fleurette and the four Fleurs de Lis, the biograph, Lovenberg's Orchestra, Swan and Bamford Cooper and Stewart, Darnody, the Dealing Sisters, Midge and Morton, Walter J. Talbot, Burke and Andrus, Takemura's Japs, Frank Whitman, and Professor Gies' stereopticon.

Turner's English Girls are at the Lyceum this week. Among those to appear in the olio are Scanlon and Miley, Lew Wells, the Navarrot Family, Dave Marion, Fannie Fiedler, Siegel and Winston, Al and Mamma Anderson, and Charles Kenna.

Albert, the perfect man, is at Austin and Stone's this week and the vaudeville bill gives the Sherans, Al and Maurice Anderson, Gladney and Howe, the Devines, Teddy Pauganella, Antoinette Cyr and Eddie Hill, Lester Howard, Bob Winstanley and Denny Sullivan. Burlesque, the Rolland Family, Louis Theron, Rose Wolfe, Professor Rodney, the Brothers Corimby, Vhero, and the Madison Brothers.

The Howard Athenaeum has closed for the summer and will probably reopen in August.

Female Bathers disport themselves at the Nickelodeon this week.

Korumbega Park is in full swing with vaudeville bills upon the stage of the rustic open air theatre.

JAY BENTON.

RICHMOND, VA.—Broad Street Park (Thomas G. Leach, manager): The bill at this popular resort is one of the best ever seen in this city, and is drawing good crowds nightly. The following performers make up the bill week 12-18: Sloan and Wallace, Brothers La Moine, Charles Robinson, Mattie Borum, the Brothers Carpa, who are the best artists of their kind ever seen in this city; Main Street Park (J. A. Piazini, manager): An excellent bill comprises the following well known artists: Collins and Brice, Sisters Oni, assisted by Master Oni, Gladys Van Baker and Lynn, and Mae Taylor.

Next week: Drawse, Marie Granville, McDonald Brothers, Bessie Welton, Dryden and Leslie, Annie Driver, and the Two Bernards—Forest Hill Park (Crew and McLaughlin, managers): An excellent programme is given at this popular place and the large crowds are well pleased.

OMAHA, NEB.—The event of the week 12 was the opening of the New Trocadero, described elsewhere in this issue. In all probability there will be a larger number of vaudeville artists in Omaha during this summer than in any other city West of New York. Every few days a new specialty house is opened. The theatres on the Midway at the Trans-Mississippi Exposition alone would keep one man busy. A Texaco Steer and Hopkins' Trans-Oceanics close season at Omaha. Forepaugh and Sells' Circus bills are in evidence. The show will be here 27.

At the Omaha Museum and Theatre Lou Hall's Georgia Minstrels are proving quite popular week of 12. A large force of mechanics at work on the Cliffside Gaiety Theatre, located at Fourteenth Street and Capitol Avenue. Manager Clifford, of Chicago, is personally superintending the work. The house is to be essentially a summer theatre and to have a seating capacity of 3,500. It is hoped it will be ready by the latter part of July, when it will be opened by the Chicago Gaiety Theatre Co. in Little Miss Chicago.

NEW HAVEN, CONN.—Poli's Wonderland (E. S. Poli, manager): This house closed for the season 11 and is now in the hands of workmen. When questioned as to the past season Manager Poli said: "The Wonderland has done a great business. The New Haven people have responded most generously and I have tried to give them the best in the vaudeville line at cheap prices. I feel that the success is due largely to the intelligence of the New Haven amusement seekers, who will not be fooled and who know and appreciate a good thing when they see it. The lobby will be entirely remodelled and there will be a new canopy device at the entrance. Inside the decorations will be entirely changed and new carpets laid. I shall pay special attention to the ventilation, and the dressing-rooms are to be enlarged and new ones added." Of the new theatre to be erected in the rear of the new Poli Block Mr. Poli would not speak. "It will be time enough later," he said, with a smile. "You will know it all soon enough." The season of '98-99 will open Sept. 1.

SAN FRANCISCO, CAL.—There are three new turns at the Orpheum 6-12, which, with last week's holdovers, make up an unusually attractive bill. Large houses have been the rule. Of the new people Nat M. Wills and Miss Loretto are the favorites. The first named scored a decided success in his tramp specialty. Katie Rooney is thoroughly satisfactory in her imitations of her father, Pat, whose talent she inherits. Albertus and Bartram do clever club swinging. The remainder of the programme is filled with Extra Kendall, the La Mont Family, Musical Johnsons, Professor Leonidas' cats and dogs, and Harry Allister. New features 13 include Fanny Wentworth, the English entertainer; Carlin and Clark, the Sa Vana, and Extra Kendall, Albertus and Bartram. Wills and Loretto, Katie Rooney, and the La Mont Family. The Sisters Waterman have just closed a successful four weeks' engagement at the Frederickburg, in Portland, and have just opened in Spokane 13. They appear to have made a distinct success in their line and we hope to see them in San Francisco at the Orpheum in the near future.

SAVANNAH, GA.—Alhambra Music Hall (Sam Boydell, manager): Artists week 6-11 included True-

heart and Dillon, Ethel Gray, Amy Lawrence, McLean and Hall, Gene Glenn, Frank Burke, and Sam Boydell; large attendance.—Tivoli Hall (Willy Williams, manager): This popular resort drew a very good crowd last week 6-11. Excellent programme by Cook and Boyd, Charles McShane, Collins and Collins, Brannock Sisters, Master Collins, Professor Arden, and Willy Williams.

BUFFALO, N. Y.—Rudloff was the headliner at the Garden 13-18. By his unique methods of entertainment he became an instantaneous favorite. Harding and Ah Sid did a clever acrobatic act. Carrie Weber did well in a sketch with Joe J. Sullivan. Josephine Gessman, Miss Olive, and Margaret Webb made hits. Others were Perry and Burns, Lillian Perry, and Bartlett and May. Business the best of the season.

NEWARK, O.—Idlewild Theatre (Robert Lingsfelter, manager): Week 6-11 Rosalie, Sophie Burnham, Collins and Ray, Alf Grant, and Diane the Mirror Queen. Good business. Opened 12 for week, Edward F. Reynolds, Blanche Seymour, the Randallies, and Francis and Lewis.

COLUMBUS, O.—Minerva Park (J. K. Burke, manager): Week 13-19 Rosalie, Alf Grant, Josephine Arthur, Fred Hallen and Mollie Fuller, Louise Kerlin Hadj Lesak, Marie Heath, and the Trocadero Quartette. This is the best bill of the season. Josephine Heath was received with great applause. Hallen and Fuller were given a great reception. Hallen and Fuller were given to advantage in A Wife's Hero. The rest of the acts were all good. Josephine Arthur is Manager Burke's daughter. She has been with Augustin Daly and the Castle Square Opera Co. She will go to Paris this fall to finish her studies. Underlined week 19, Hallen and Fuller, Frenchelli and Lewis, the Randallies, Bud Snyder, Gruet, Beers and Gruet, Casino Comedy Four, and Emma Cotterly.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): French Folly Burlesques opened to fair business 13. Two burlesques, Triple Horses and Cherry Lane, were presented. Marion Dunn and Spencer Brothers were among the best features of the week. Vaudeville, light opera, ballet and Lavigne's Band are doing good business at this pleasant summer resort.

FORT WAYNE, IND.—Robison Park (Louis Heilbroner): Week 6 Colton and Darrow, Hadley and Hart, Barr and Evans, and Pete Baker. Week of 13 Lavender and Tomson, the Robbins, Teal and Baker, and the McRobies.

MUSKOGEE, MICH.—Lake Michigan Park Theatre (Fred L. Reynolds, manager): This new house opened 13 with Racket Brothers' Troubadours, under the management of Louis Angelo. The Co. gave a good performance and was well received. Roulter and Lee and Rowe Winchester week of 20. Hadley and Hart, Hopper and Starr, and Ford and De Verne week 27.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager and lessee): J. Asta Fynes, general manager; Milton and Dollie Nobles opened 13 in Why Walker Reformed and deserved the applause they received. Others of the Co. are Crane, the Irish magician; the Nielsen Sisters, T. J. Bedford, Edmond Hayes and Emily Lytton. A. H. Wilson, and the biograph.—Gaiety Theatre (Arnes Barry, manager): The Summer season was opened 13 by the Broadway Burlesques, among whom are the Darling Sisters, Ed Christie, Billy Barlow, the Carions, Rose and Englehardt, and Bennett and Rice. The Artistic Model classes—item: William H. Buck, treasurer of the Gaiety, will have a new theatre on Federal Street, Troy, which will be opened about Sept. 1.

ATHENS, GA.—New Park Theatre (H. J. Rowe, lessee and manager): The season will open 20 with a bill including Billy McKay, Cam Bailey, Mr. and Mrs. Billy Collins and son, Almee Laurence, and Miss Heywood. The theatre is located in the city park, on electric car line, and will have the entire summer as a high-class vaudeville house.

TOLEDO, O.—Midway Park (Bert St. John, manager): Week 13-18 Hal Stephens, the Harbace, Harry McKee, Master Charles Kirby, Laura Bennett, and war pictures. Miss Bennett's negro melodies were encored nightly. Business good.

HAMILTON, O.—Lindenwald Park (Thomas A. Smith, manager): Week 13-18 Diana, Barr and Evans, the Aherns, and Sophia Burnham; performances very fair; well filled houses.

FALL RIVER, MASS.—Academy of Music (William J. Wiley, manager): John L. Sullivan, vaudeville Co. 10, 11, gave a fair performance last week. The light Co. is made up of Patching Brothers, the Brownings, Emma Carus, Darnody, Doty and Murray, Bagley and Lee, the Golden Trio, and Edward and Holla White. The Co. closed a forty-three weeks' season at Bristol, R. I. 14. This closes the theatrical season in Fall River for 1897-98.

TERRE HAUTE, IND.—The Casino (Isaac Monk, manager): The attractions at the Casino this week are excellent and include Gertrude Haynes, Grapevine and Chorus, the Monroe Sisters, Tienia, the two dancers, and the Olympia Quartette. Rain has interfered with the attendance.

HARTFORD, CT.—Riverside Park (F. A. Owen, manager): The opening of the park 10 was attended by a large crowd who thoroughly enjoyed a performance given by Harry and Pauline Fielding, Maude Scott, Charles Blanchard, and Leavitt and Lovello. The Barlow Brothers' Minerva, announced for the opening, will appear later. After the performance an exhibition of fireworks was given. The bills will be changed weekly.

LAWRENCE, MASS.—Glen Forest: Gorman's Alabama Troubadours opened the season 13 to good business.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Prince Akimoto's Japs and De Vaux and De Vaux opened week of 13 to a large audience, giving a fine performance. Coming 15, O'Brien and Collins, Howard and Bland, J. R. Hart, and John A. West.

ROCKFORD, ILL.—Harlem Park Theatre (Billy Link, manager): The programme this week includes Murphy and Hall, the Macdoff Orchestra, and Castell and Hall. The theatre is being remodelled. Two rows of boxes have been put up and the house has been refitted with opera chairs, making this popular resort more attractive than ever.

LOUISVILLE, KY.—Manager Van Osten's season of vaudeville at Phoenix Hill Park is proving seasonable and profitable. An excellent programme was given, commencing 12. Risley and Nodine, Florence Thropp, the Boston Ladies' Orchestra, and Inez

VAUDEVILLE.

VAUDEVILLE.

THE "BIOGRAPH"

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VAUDEVILLE PERFORMERS' DATES.

Mecruker contributed good work. The Park will be used for a special purpose 13, when the Van Osten Co. will give an entertainment in New Albany, Ind.

MALFAX, CAN.—Lyceum (A. E. Root, manager): This house continues to attract large audiences. Week 13, Mansuella and Russell, Beatrice Gables, James MacAvoy, Killen and Murphy, Crowley and Foley, and Devere and Shurtz.

REVERTON PARK, ME.—Rustic Theatre: This handsome and popular resort opened its third season 14 with Gorman's Vaudeville Stars, including Madame Barutlo Vanola, Barrett and Leonard, Mlle. Rosina Venus, Fred Bowman, La Petite Blanche, the Fadettes, and a women's orchestra of sixteen musicians, who have been signed for entire season. Attendance large.

Adams, George H.—Fairbank Park, Indianapolis, Ind., June 20-25.

Atherton, Alice—Casino Roof, N. Y., June 18-25.

Amorita—Casino Roof, N. Y., June 18-25.

Allen and Delmaine—Pastor's, N. Y., June 20-25.

Artello, Professor Charles E.—River View Park, Baltimore, June 20-25.

Anderson, The—Austin and Stone's, Boston, June 20-25.

Armstrong Brothers—Casino, Toledo, O., June 20-25.

Burroughs, The—Austin and Stone's, Boston, June 20-25.

Robert and O'Brien—Broadway, Denver, June 18-25.

Bennett, Laura—Casino, Toledo, O., June 18-25.

Barto—Savin Rock, Hartford, Conn., June 20-25.

Bailey, Cam—Park Theatre, Athens, Ga., June 20-25.

Burke and Andrus—Keith's, Boston, June 20-25.

Birdley, Florence—Palace, London, Eng., indefinite.

Bouffons, The—Lagoon, Cincinnati, June 20-25.

Barretta, The—Wonderland, Detroit, June 20-25.

Bonnett, Joe—River View Park, Baltimore, Md., June 20-25.

Barden, Joe—Keith's, Boston, June 20-25.

Barrett and Leonard—Riverton Park, Portland, Me., June 20-25.

Bowman, Fred—Riverton Park, Portland, Me., June 20-25.

Blanche, La Petite—Riverton Park, Portland, Me., June 20-25.

Cyr and Hill—Austin and Stone's, Boston, June 20-25.

Crimmins and Gora—Forest Park Highlands, St. Louis, June 20-25.

Carus, Emma—Sam T. Jack's, N. Y., June 6-25.

Charmion—Shea's, Buffalo, N. Y., June 20-25.

Carlin and Clark—Orpheum, San Francisco, June 19-25.

Clemence Trio—Pleasure Palace, N. Y., June 20-25.

Coulson Sisters—Keith's, Phila., June 20-25.

Clifford Quartette—Casino Roof, N. Y., June 18-25.

Collins, Billy—Park Theatre, Athens, Ga., June 20-25.

Casino Comedy Four—Minerva Park, Columbus, O., June 20-25.

Cottrell, Emma—Minerva Park, Columbus, O., June 20-25.

Cummings and Wolfe—Romana, Grand Rapids, Mich., June 20-25.

Crooks, Edith—Central Opera House, N. Y., June 20-25.

Corinne—Pleasure Palace, June 20-25.

Carter, Billy—Keith's, N. Y., June 20-25.

Clifford and Ruth—Ferris Wheel Park, Chicago, June 20-25.

Cashman and Newcomb—Chicago Opera House, June 20-25.

Clivette—Woodside Park, Phila., June 20-25.

Clark, Bonnie—Keith's, Boston, June 20-25.

Cooper and Stewart—Keith's, Boston, June 20-25.

Corimby Brothers—Austin and Stone's, Boston, June 20-25.

Carson Sisters—Austin and Stone's, Boston, June 20-25.

Dala, Musical—Koster and Bial's, N. Y., June 13-25.

De Witt, Josie—Casino Roof, N. Y., June 18-25.

Diana—Fair View Park, Dayton, O., June 19-25.

Downing, Robert—Keith's, Boston, June 20-25.

Foy and Clark—Keith's, Phila., June 20-25.

Dolan and Lohr—Pastor's, N. Y., June 20-25.

De George W.—Central Opera House, N. Y., June 20-25.

De Costa, Rio—Central Opera House, N. Y., June 20-25.

Dunbar and Zarnes—Pleasure Palace, N. Y., June 20-25.

De Rossett, Marie—Proctor's, N. Y., June 20-25.

Dostader, Lew—Masonic Roof, Chicago, June 20-25.

Doners, The—Chicago Opera House, June 20-25.

Davenport Brothers—Woodside Park, Phila., June 20-25.

Dillon Brothers—Keith's, Phila., June 20-25.

Darnody—Keith's, Boston, June 20-25.

Darling Sisters—Keith's, Boston, June 20-25.

Devines, The—Austin and Stone's, Boston, June 20-25.

Deonzo Brothers—Forest Park Highlands, St. Louis, June 20-25.

Eldridge, Fred—Pastor's, N. Y., June 20-25.

Emmerson, Emerson and Emmerson—Chicago Opera House, June 20-25.

Emmett, Grace—Chicago Opera House, June 20-25.

Edwards, Kernell and Williams—Keith's, Phila., June 20-25.

Edwards, The—Pleasure Palace, N. Y., June 20-25.

Edwards, Jerome—Casino Roof, N. Y., June 18-25.

Edna Wood—Rio de Janeiro, April 9— indefinite.

Esler, Carrie—Creighton, Omaha, June 19-25.

Freccelli and Lewis—Minerva Park, Columbus, O., June 20-25.

Ford and De Verne—Lake Michigan Park Theatre, Muskegon, Mich., 27 July 2.

Fisher and Crowell—Pastor's, N. Y., June 20-25.

Farrell and Dixie—Pastor's, N. Y., June 20-25.

Four Emperors of Music—Keith's, N. Y., June 20-25.

Franko, Jeanne—Masonic Roof, Chicago, June 20-25.

Fisher, Elsie—Casino, Toledo, June 20-25.

Fadettes, The—Riverton Park, Portland, Me., June 20-25.

Flitton Brothers—Gaiety, Albany, June 20-25.

Gardner and Gilmore—St. Louis, Mo., June 20-25.

Gassman, Josephine—Proctor's, N. Y., June 20-25.

Pleasure Palace, 27 July 2.

Golden George Fuller—Suburban Park, St. Louis, Mo., June 12-25.

Gehrue Sisters—Manion Park, St. Louis, June 20-25.

Grove, Beers and Gust—Minerva Park, Columbus, O., June 20-25.

Goodwin, Bonnie—Pastor's, N. Y., June 20-25.

Gardner and Ely—Pleasure Palace, N. Y., June 20-25.

George Brothers—Pleasure Palace, N. Y., June 20-25.

Girard, Gilbert—Chicago Op'r House, June 20-25.

Gardner Brothers—Keith's, Phila., June 20-25.

Garnella and Harris—Wonderland, Detroit, June 20-25.

Gilson and Perry—River View Park, Baltimore, June 20-25.

Gladney and Howe—Austin and Stone's, Boston, June 20-25.

Gallando—Masonic Roof, Chicago, June 20-25.

Gorman, Rose—Austin and Stone's, Boston, June 20-25.

Gertrude—Fair View Park, Dayton, O., June 19-25.

Cedar Point, Sandusky, O., 26 July 2.

Howe and Edwards—England— indefinite.

Harney Sisters—Tremont, Boston, May 23— indefinite.

Hallen and Fuller—Minerva Park, Columbus, June 20-25.

Hayden, Ola—Forest Park Highlands, St. Louis, June 20-25.

Howard, Lester—Austin and Stone's, Boston, June 20-25.

Hayes and Healy—Proctor's, N. Y., June 20-25.

Heindl, Alexander—Keith's, N. Y., June 20-25.

Harding and Ah Sid—Cedar Point, Sandusky, O., June 20-25.

Hadley and Hart—Lake Michigan Park Theatre, Muskegon, Mich., June 27 July 2.

Hopper and Star—Lake Michigan Park Theatre, Muskegon, Mich., June 27 July 2.

Himes and Remington—Pastor's, N. Y., June 20-25.

Hefron, Thomas J.—Pleasure Palace, N. Y., June 20-25.

Howley and Leslie—Proctor's, N. Y., June 20-25.

Hart and Leo—Chicago Opera House, June 20-25.

Hart Brothers—Chicago Opera House, June 20-25.

Howard and Emerson—Chicago Opera House, June 20-25.

Hector and Lauraine—Electric Park, Baltimore, June 20-25.

Herbert, Professor—Electric Park, Baltimore, June 20-25.

Wilcox, Annie	Houder, Blanche	Young, Ella
Gates, Lizzie	McLeod, Vella	
Grafton, Maud	Moore, Clara B.	

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Miss Rainford is a riot to the honor among the women for her trusting spinster.—*San Francisco Daily Report*.
Clara Rainford has made a hit as Alvina Starlight in *What Happened to Jones*, in San Francisco.—*N. Y. Dramatic Mirror*.

Clara Rainford, whose value as a reliable actress has never been questioned, makes a hit as Alvina Starlight in *What Happened to Jones* at the Columbia this week. The part is one easily overdone and near to burlesque, and it is therefore specially creditable that she plays it legitimately and wins just honors for quiet and effective merit.—*San Francisco Music and Drama*.
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